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THE JERUSALEM
POST
MAGAZINE

Friday, March 16, 1979

The Peacemakers



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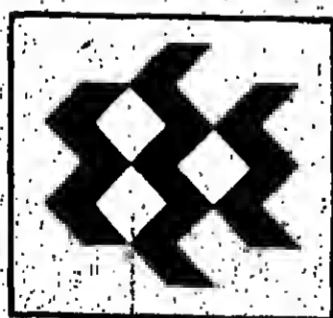
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In this issue



Cover artwork: Alex Berlins.

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KEEP YOUR EYES OPEN!
REPORT SUSPICIOUS OBJECTS

UNDER THE persistent smile of an American President who refused to go down, something moved.

It was an uncertain movement at first. Air Force One was rolled out to boarding position in the afternoon and back to the parking apron a few hours later. Journalists ripped up lead paragraphs alerting the world to impending disaster and tapped out new stories trumpeting imminent breakthrough. A few hours later they were searching the trash cans in order to retrieve their disaster stories.

Ministers on one side hinted broadly at major progress at the same time as spokesmen on the other side were hinting folkly at catastrophe. Editors in New York and London with reporters in both camps pulled at their earlobes and wondered which of them was writing his stories in the hotel bar.

What was happening was a demonstration of pressure-cooker diplomacy which had shifted from Camp David to the City of David. It was steamless pressure, intangible enough to be denied without speaking untruths, yet powerful enough to smash heretofore intractable ideological stories.

The visitor was offering his good offices, his time and his money and demanding nothing for himself. His hosts graciously seated him at the head of the table and offered him concessions prepared ahead of time. The guest smiled and said thank you and kept on sitting. After an embarrassed pause and some fumbling in the cupboard, more concessions were put on the table. He smiled again and said thank you and kept on sitting.

When his hosts failed to produce further concessions, he softly suggested where they might be found and went out meanwhile to look at the Dead Sea Scrolls (to try to find some new idea on treaty formulations, someone said). When he came down to breakfast, the concessions were lodged between the lox and the cheese.

IT WAS an extraordinary week in which, despite the proverb, every day was Purim. Geula (Redemption) Cohen chose to make some parliamentary interjections during one of the most momentous occasions the Knesset had ever known — the President of the United States on the podium stating that peace was at last within grasp.

The occasion was solemn enough for almost every member of the Knesset to wear a necktie; but Lady Cohen was not one to be inhibited by artificial constraints.

A Japanese journalist, watching her performance in colour at the Jerusalem Press Centre as she made her hemisphere to hemisphere television debut, confided to a fellow foreign correspondent that he thought it all humiliating. But most correspondents and most Israelis probably thought the raucous heckling of the prime minister in such august circumstances by Ms. Cohen and fellow parliamentarians spoke more for the vitality of Israeli democracy than for bad Israeli manners.

As for what Carter thought of it — we might have to wait for the publication of his memoirs to find out, unless some curious person fished out of the trash can on the podium the note that he started to write in the midst of the heckling and then crumpled up. In any case, his host was certainly correct in saying that the visit was one that Carter would never forget.

Meanwhile, on the surrounding



President Carter reviews Israeli troops prior to his departure on Tuesday. (Below) The President and Mrs. Carter with Deputy Premier Yiguel Yadin visiting the Shrine of the Book at the Israel Museum. (Photos: Micha Ber-Am)



The man who stayed for breakfast

ABRAHAM RABINOVICH reviews the historic cliffhanger acted out this week.

hills, others were doing their dance of discontent. Kamikaze squads from Gush Emunim attacked the convoy carrying President Carter to the Knesset by hurling themselves bodily at the oars. As security men inside pulled out their guns, the drivers executed a perfectly choreographed skid at high speeds up Ruppel Road, weaving between the running figures in their path.

On roads in the West Bank, other youthful believers were attempting to make a political statement by stopping traffic with rocks and burning tires.

BUT THE MOST extraordinary scene of all was that of the most powerful man in the world spending tens of exhausting hours with the leaders of a tiny, distant and strong-minded nation, picking

through the nit and grit of the details of a contract between two Middle Eastern countries.

It was a commitment of energy and self that seemed to go well beyond personal interests — the need to achieve a success because of the upcoming elections — or even national interests. He had, after all, a plenitude of experts who get paid for doing that kind of work. Carter's intense personal involvement seemed to be a response to a higher calling than politics. His face was without guile. Weariness and something close to despair sometimes seemed to be sheltering behind the smile. But when he spoke, however gently and discreetly, his hosts understood that it was not the voice of an American innocent abroad, but the voice of power. They did not kneel, but they listen-

ed intently.

For Prime Minister Begin, the week marked the pinnacle of his political career. Even long-time enemies on the left paid tribute to the political maturity, tactical shrewdness and iron nerves he displayed in the drawn-out negotiations, particularly in the final days.

The suspicion that he was psychologically incapable of committing himself to peace was exposed. Despite his bad heart, the 55-year-old prime minister appeared to thrive under the intense pressures. He was still capable of banities, showing appalling taste in his public remarks and cheapening past tragedies and achievements with pathos. But he also knew dignity and good humour and he steered the ship

THIS, HOWEVER, was still far from clear by noon Tuesday, as the presidential party left Jerusalem for the airport without any final communique being issued to sum up the results of the visit. The word "failure" seemed to be yapping at the convoy's heels as it sped past the Wolfson Towers with "Peace Now" banners hanging from high-priced balconies. Young soldiers barely a year out of high school lined the road in the flowering Valley of the Cross. The city, clean and beautiful, was set off by lowering skies.

Carter passed the Arab village of Lifta, abandoned in 1948 on the outskirts of Jerusalem. Across the valley, he could see the new development area of Ramot which was built after the 1967 war as part of the strategic belt of housing around Jerusalem. History, recent and not so recent, was woven into the scenery all about him. The President had arrived in the country at night and this was his first chance on this trip to view the countryside. And it was tranquil and green, except where almond blossoms showed white against pine forests. As he sped by police roadblocks on side roads, he could see drivers standing beside their cars, waving.

COMING up to Jerusalem on Saturday night, President Nevo had told him they were passing through the Ayalon Valley, where the moon had stood still for Joshua. Now he could see it, broad and lush. There were few people waiting along the route, but the neat villages and well-ordered fields bespoke a hard-working and comfortable rural population. For a Christian, and a farmer, this view of the Holy Land must have been reassuring and moving.

But he had little reassurance to offer at the airport on Tuesday. The leaders of the nation were there, standing on a red carpet that was soggy from the rain that had fallen moments before. Hundreds of representatives of the world press stood on a wooden grandstand. Carter's smile was too thin to cloak the haggard look on his face as he stepped up to the microphone. There were still differences separating the parties, he said, but they were fewer than when he had come. "We will not fail," he said.

The final ceremony, the national anthems (sung on heart), the embrace, the last hand shakes, the closing airplane door. Air Force One roared and lifted. Those on the ground made a quick scan of what they had heard and seen. The reading was pathetic.

A few weeks before, the President had said that the differences separating the parties were "disgustingly" small. Now he had said there had been much progress in narrowing the differences, but they still existed. Small they might be, but he had been unable to resolve them. If the American president, with all his prestige and power and involvement, had failed to resolve them after a marathon effort, who could resolve them?

The distant plane looked fragile as it climbed on a trail of smoke and banks towards Cairo. He could not avoid feeling sad for the man inside it who had come so far and invested so much. One could not suppress sadness for all who had had hope and for all who would bear the consequences of the failure.

We returned home and waited for the future. Four hours later came the electric announcement from Cairo. Something had moved. □



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هكذا من الأصل

WHEN KING AHAB expropriated the vineyard of Achan Naboth the Jezreelite, the prophet Elijah asked accusingly: "Hast thou killed and also taken possession?"

Becked up by brand-new hard evidence, the same question is now being put to Dutch millionaire art-collector and convicted mass-murderer Pieter Menten.

Another instalment in the Menten war-crime drama is to be played out this coming Tuesday, when the Dutch prosecution is scheduled to appeal last year's court decision to release him on a highly dubious technicality. But at the same time a new case is being compiled against the 80-year-old Menten — this one for looting art treasures in Nazi-occupied Poland (where he lived for 20 years from 1923 on) and in the Ukraine. New testimony now links Menten directly to the wartime plunder of valuable Jewish art collections and indicates that he also robbed museums, churches and monasteries in occupied regions of the USSR.

At the end of 1977, a Dutch court sentenced Menten to 15 years' imprisonment for personally conducting mass executions of Jews in the East Galician village of Podhorodec in 1941. The case would never have come to trial had it not been for the dogged determination of Israeli journalist Haviv Kanaan, some of whose own family were mercilessly mown down by Menten, who once was their close friend. He also accuses the millionaire of mass murder in the nearby village of Urycz and of killings in the city of Lvov (Lemberg). In all, Kanaan estimates that Menten was directly responsible for hideous massacres of at least hundreds of Jews.

But only a year after sentence was passed, Menten was free again, because of the possibility that he may have received promises of immunity from the late Dutch justice minister, J.A. Donker, in return for his silence regarding the wartime activities of Dutch officials. The court's decision was based on the testimony of the 88-year-old widow of Menten's former defence attorney and by a journalist friend of his.

Donker's own widow later categorically disavowed the possibility that any such immunity had ever been offered. Nevertheless, Menten, who openly threatened to disclose acts of collaboration by prominent Dutch public figures and even members of the royal family, was released, though the verdict was never reversed and his sentence was never officially revoked.

WHILE THESE curious court proceedings were in progress, other developments were afoot. One day, Kanaan received a mysterious telephone call from a young man who refused to identify himself but said that his mother, who lives in America, intended to contact Kanaan with new information about Menten.

The call from the mother finally came about a month later. She identified herself as Eva Steinberg of Chicago, who was visiting Israel with her husband, Jack. The Steinbergs revealed to Kanaan a hitherto unknown story that could lead to new legal action against Menten if he succeeded in escaping from the murder charge.

The Steinbergs' involvement in the affair began at a Chicago restaurant one night when they were dining with an architect

friend Marion Gutnayer. For well over a hundred years prior to World War II, the Gutnayeres were among Poland's most prominent art dealers. Warsaw-born Marion himself never said much about his wartime experiences, but on that particular evening he opened up for some reason, and proceeded to tell the Steinbergs the startling story of how he discovered his family's stolen art collection in Menten's Cracow villa at the height of the Nazi occupation.

IT SOON emerged that Gutnayer had no idea that Menten was still alive, or that he had been implicated in war crimes and been put on trial for mass murder. The Steinbergs, however, did make the connection and, in January this year, during the great blitzkrieg, Kanaan found himself in Chicago, where he went to record Gutnayer's amazing testimony himself.

Gutnayer's father, Bernard, owned one of the rarest private art collections in Poland. In his spacious house were works by some of the best-known Polish painters, as well as by Flemish, French, Italian and German masters. His renown as an art dealer was worldwide and his clientele included U.S. Ambassador Averell Harriman and his business partner Irving Rosel, as well as one-time Polish foreign minister and later premier in exile, August Zaleski. Another was a Warsaw Jewish millionaire, Mieczyslaw Zagajski, who was to figure prominently in Marion Gutnayer's story.

Letters from some of the family's most famous clients are still in Gutnayer's possession and his account is also documented in correspondence with the West German authorities, decades before he and Kanaan ever heard of each other.

THE OUTBREAK of World War II found one Gutnayer brother, Henry, in France (he later escaped to America); but the parents and the other three brothers, including Paris-educated Marion, were trapped in Poland. In time, all found themselves in the Warsaw ghetto. When the war ended, Marion was the sole survivor: with forged papers under the name Jerzy Bielaszewski, he had managed to cross to the "Aryan" side of the ghetto wall.

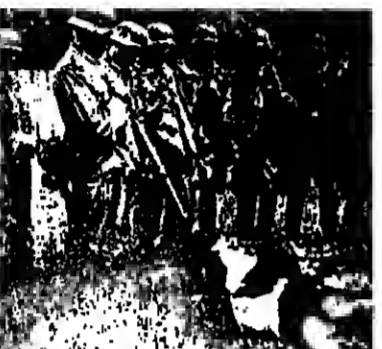
After a while, "Bielaszewski" joined the Polish underground, where some of the high-ranking commanders knew his true identity and connection with the art world. One day, the underground decided to make use of his expertise.

He was summoned by his commander and told of a Dutchman named Menten living in a Cracow villa that had been confiscated from a Polish aristocrat. The underground had long suspected Menten of being one of the greatest art plunderers then operating in Eastern Europe. He was said to have been supplying works of art to Hermann Goering, and the underground also knew him to have looted priceless icons from Ukrainian churches and monasteries. They wanted someone to case the villa and report on the treasures said to be hoarded there.

The opportunity to do so soon presented itself: the word had got around that Menten wanted to sell some of the less valuable objects in his possession. The underground figured that Gutnayer was the best possible man to look over the loot.

UNMASKING AN UNCLE

The millionaire Dutch art collector Pieter Menten, convicted of wartime murders, has been freed from jail on technical grounds. But Israeli journalist Haviv Kanaan has uncovered some remarkable new evidence about the art and religious treasures Menten is alleged to have looted. In an exclusive interview with SARAH HONIG, Kanaan tells of his dramatic discovery.



Gutnayer's clandestine photo of a German execution squad at work.



Detail of a looted painting which Gutnayer spotted in Menten's villa.



Marion Gutnayer. (Right) His parents, Bernard and Sabina, whose extensive art collection was seized by Menten.



Marion Gutnayer. (Right) His parents, Bernard and Sabina, whose extensive art collection was seized by Menten.

He was ordered to go to Cracow, and present himself to an underground operator named Merla Ruelatowska. She told him that he was to pose as Bielaszewski, the art dealer, and that an appointment had already been fixed for him to call on Menten the next afternoon as a potential customer. He was then to file a detailed report and return to Warsaw.

THE FOLLOWING day, when Gutnayer-Bielaszewski arrived at the villa, he found that it was heavily guarded by the SS. He was stopped by a German officer, thoroughly checked, as was Menten's appointment list. When it was confirmed that he was in-

deed expected, he was shown in and greeted by Menten's beautiful first wife, Elizabeth Ruelatowska. She told him that he was to pose as Bielaszewski, the art dealer, and that an appointment had already been fixed for him to call on Menten the next afternoon as a potential customer. He was then to file a detailed report and return to Warsaw.

Speaking fluent Polish and German, Menten took Gutnayer around what was virtually a museum, the walls hung with masterpieces especially by Polish artists, the rooms full of sculpture, icons, objets d'art, antiques and valuable Chippendale furniture.

Entering one of the rooms, Gutnayer could barely contain his emotions on being confronted

by his own father's portrait collection. In the next room, he found a portrait of his equally hard to cope with feelings when he found himself gazing at the Zagajski's many of whose paintings had been purchased from his own grandfather. Most unnerving of all was a counter a portrait of an old Jew, who was none other than his own grandfather, Stanislaw Lentz, the painter before the Nazis marched on the sight of it, Gutnayer naan, he could barely contain his feelings. "had been" down by lead.

THE AFTERMATH of the war found Gutnayer employed by the Polish government as one of the architects planning the reconstruction of Warsaw. In 1946, however, he requested to go to the U.S. for a year's specialized study was granted. But he never returned to the land of his birth. In America, he was reunited with his brother Henry, married, and raised three sons. He became professor at the University of Illinois and a successful architect.

Shortly after his arrival in America, his brother surprised him with the information that the millionaire Mieczyslaw Zagajski had also escaped the Holocaust and found refuge in the U.S. An emotional meeting soon took place, and Gutnayer told on astonished Zagajski that he had viewed his looted art collection in Menten's Cracow villa.

Two weeks later, it was Zagajski's turn to surprise Gutnayer. Invited to his friend's home, Gutnayer says he nearly fainted when he was shown the very same paintings that only a few years earlier he had seen in Menten's possession.

The triumphant Zagajski (who fled in 1974) explained that on leaving where his paintings had been spotted, he lost no time in recovering them. His fabulous collection was important enough to be catalogued in a New York City library. He obtained a copy of the catalogue and flew to Holland. On arriving in Amsterdam, he discovered that Menten was under arrest charged with collaboration (he was later sentenced to eight months' imprisonment). Police soon accompanied Zagajski to Menten's Cracow house to conduct a search.

For many hours nothing turned up, but then an enterprising officer discovered a hollow collar that concealed a veritable treasure-house. Menten is said to have brought two full railway cars of loot with him on his return to Poland in 1948. Those Zagajski paintings that were listed in the New York catalogue were returned to their rightful owner.

THE STORY of the Zagajski collection was to have an incredible epilogue. Menten had the audacity to demand compensation from the Dutch authorities for the paintings removed from the hidden hoard. Ironically, he succeeded and was awarded 600,000 guilden for his "seized property."

Kanaan cannot understand the mysterious workings of "Dutch justice." He can only surmise that "perhaps the money was indeed paid to Menten to seal his lips about high-ranking Dutch wartime collaborators."

Just as impudently, Menten also collected 600,000 DM as compensation from the West German government for works of art allegedly looted from him by the Nazis in Lvov. His case relied mainly on the testimony of arch-murderer Wilhelm Rosenbaum, the ghetto commandant in the Krakow Ghetto town of Babka.

There, Rosenbaum exterminated 6,000 Jews, his first victims executed because they dared to bear the same surname as himself. In Babka, this close friend of Menten's ran a murder academy, where SS men were taught killing and torture techniques. Only 40 of the town's Jews survived the war and half of them reached Israel. Before they succeeded in bringing about the trial and imprisonment of Rosenbaum, he managed to appear as Menten's star witness.

Kanaan says that the Gutnayer testimony sheds new light on what was already known about Menten's wartime past, and suggests that not only Jews might be interested in bringing him to trial as an art thief. He points out that Menten spent most of World War II alternately in Lvov and Cracow as interpreter and personal aide to SS gauleiter Dr. Eberhard Schoengarth, who was hanged by the British after the war.

Menten's Polish driver, a man named Podhorodecki, later testified about long automobile trips that Menten undertook to Kiev, Riga, Paris, Brussels, Berlin and Vienna in connection with his art collection.

Kanaan can only surmise what Menten could have been seeking in Kiev, where, after decades of Soviet rule, there could be no private collections to speak of. This is where Gutnayer's evidence about Menten's immense collection of icons comes in, he argues. They might very well have originated in the plundered churches, monasteries and museums in occupied regions of the Ukraine.

KANAAN is now gathering and collating new evidence on the origins of Menten's art treasures, pointing out that Gutnayer's testimony is "ironical and would stand up in any unbiased court of law, as would the corroborating evidence of how the Zagajski collection was retrieved.

"All I want is justice — not vengeance. Menten has somehow managed to dominate my entire life. I first met him at the age of 10 in my native city of Lvov," Kanaan told *The Post*. "He was a close family friend, a kindly, handsome 'uncle.' On the eve of my departure for Palestine in 1935, I went to say goodbyes to him. One of my first postcards from Jerusalem was addressed to him.

"Only after the war did a Holocaust survivor tell me that Menten had hunted down my uncle, Isaac Plotnik, to get back at him because he once dared see him over a business matter. This kind of obsessive pursuit led to hundreds of gruesome murders. I have been trying to bring him to justice since 1949. Despite his age and the state of his health, he must not be allowed to enjoy freedom and the fruits of his stolen treasures. He must spend the rest of his life behind bars and away from society."

And across the ocean, in his office in Chicago, surrounded by sketches and blueprints, the architect Marion Gutnayer also awaits reactions to his grim wartime recollections. Both he and Kanaan hope that they have set in motion wheels of justice that may eventually turn in all those countries — including Israel, Holland, Poland and the USSR — which should be highly interested in yet another aspect of Menten's dark past. And that somewhere along the line, Menten may eventually have to answer Elijah's question.

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BAR-ILAN UNIVERSITY FACULTY OF JEWISH STUDIES. Abraham and Eta Spiegel Chair in Holocaust Studies. The public is invited to the fourth in a series of lectures (in Hebrew) on Jewish struggle for survival in Nazi-occupied Europe by Member of Knesset Gideon Hausner. Lecture Subject: Kiddush Hashem and Sanctification of Life — Not Like Sheep to the Slaughter. The lecture will be held on Sunday, March 16, 1978, in the Natural Sciences "Kama" Auditorium at 4 p.m.

Tours of the Weizmann Institute of Science and The Weizmann House, Rehovot. You are cordially invited to visit the world famous Weizmann Institute of Science and the newly opened Weizmann House — residence of Dr. Chaim Weizmann — First President of the State of Israel. Visitors to the Weizmann Institute are invited to see an exhibition on Dr. Weizmann's life in the Weizmann Library, and a film on his scientific activities in the Weizmann Auditorium. The film is shown regularly at 11.00 a.m. and 8.00 p.m. every day, except Friday, when it is shown at 11.00 a.m. only. Special screenings can be arranged for groups. Tours of the Weizmann House are held daily every half hour from 9.00 to 3.30 p.m. and between 9.00 a.m. and noon on Fridays. There is a nominal fee for admission to the Weizmann House. For tours of the Weizmann House please book in advance by contacting the Visitor's Section of Yad Weizmann, Tel: 004-53220, 061-53222.

Israel Theatres. The Cameri Theatre: WHAT ARE WE GOING TO DO ABOUT JENNIE? Tomorrow, Mar. 17, Wed., Mar. 22. CHAPTER II Mar. 18, 19. PAULA Mar. 18, 19. RUBBER MERCHANTS Tomorrow, Mar. 17, 7.00, 9.45 p.m. Mar. 18, 19. DRUNKEN ROUND Tomorrow, Mar. 17. Habima: HOMEWARD BOUND Tomorrow, Mar. 17, 7.00 p.m. WEDDING NIGHT Tomorrow, Mar. 17, 8.30 p.m. Mar. 18, 19. SIMPLE STORY Tomorrow, Mar. 17, 7.00, 9.45 p.m. Mar. 18, 19. BEER-SHEVA Municipal Theatre: HAROLD AND MAUD Tomorrow, Mar. 17 and Mar. 18. THE ACCOUNT Tomorrow, March 17 and Mar. 19. THE SHADOW Mar. 16, 30. Tel Aviv, Nahmani, March 25.

הכרזה מן האצל



From childhood to maturity.



Besides revolutionizing physics and contributing to man's understanding of the universe, Albert Einstein took an interest in Judaism and Zionism and was a humane and humorous man. BENNY MORRIS interviews a local scientist who met Einstein at Princeton and learned of the great man's complicated attitude towards the Jewish State.

GENTLE GENIUS

A SWISS FRIEND of Professor Shmuel Sambursky told him of her friend Carl Jung's first meeting with Einstein in 1910. Sambursky relates that Jung was vastly impressed by the younger man's "inexorable intellect" and iron logic, which contrasted strangely with his gentleness and obvious humanity. "He is probably a man who helps his children do their arithmetic homework," said Jung.

It was this blend of diamond-hard intellect and mild, almost self-effacing demeanour that marked out the Uim-born Jew as singular among the great men of the modern age.

Born 61 years after Marx and 23 years after Freud, Einstein, like them, made an indelible mark on the intellectual character of our era and the manner in which each of us perceives reality.

"He changed all our basic concepts about the universe," maintains Prof. Yehuda Elkana, director of the Van Leer Institute and organizer of the current Jerusalem Einstein Centennial Symposium. "He was the first scientist since Newton to 'create' a new universe," adds Elkana.

Unlike Newton, he was neither neurotic nor abrasive. "He never came into conflict with people," recalls Sambursky. "His ever-ready humour, too, was not of a mocking kind. It was modest and gentle, reflecting a deep humanity. Given the opportunity, he was quick to produce an amusing

couplet or some lines of doggerel."

Sambursky, who met Einstein at Princeton in 1953, had heard the great physicist lecture at Berlin University in 1920.

"He was lecturing one spring day before a class in Berlin," Sambursky recalled, "when another class dispersed upstairs, the students' feet noisily tramping on the ceiling. Einstein looked up in wonderment and asked: 'What! There is thunder?'"

Some years later a curious boy wrote to Einstein from Tel Aviv, asking: "Since every star is as big as the Earth, how can so many stars find room in the sky?" And: "How, because of their size, is it possible for the stars to be so close together?"

Einstein replied: "You know that your oranges are very large in Palestine; it is possible nevertheless to export them if sufficiently large boxes are found. The reply to your question is that God's box is very large indeed."

HOW, IN FACT, had Einstein changed man's perception of "God's box"?

In 1905 Einstein published four papers in *Annalen der Physik*. Taken together, they amounted to a scientific revolution.

In the first, Einstein postulated that light was divided into atoms, called "photons." In the second, dealing with the movement of particles suspended in stationary liquid, Einstein, in the words of Israeli physicist G.Y. Bercali,

"converted the theory of the atom... into a concrete fact, since it makes possible actually to determine the size of the atoms themselves ... and to establish that a gram of air contained 40,000 billion billions of them." Until then, atomic theory itself was doubted by many scientists.

But it was the subsequent two papers, "The Electrodynamics of Moving Bodies" and "Does the Inertia of a Body Depend upon its Energy-content?" that shook the scientific establishment. The first argued that "not only in regard to mechanical phenomena but also for electromagnetic ones there is no meaning to the concept of absolute rest," explains Bercali. The second asserted that "the mass of a body is a measure of its energy contents; if the energy changes ... the mass changes." Einstein meant that if a body radiates an amount of energy in the form of light, its mass will decrease by that amount divided by the speed of light ($m=E/C^2$).

Two years later Einstein published the astounding corollary, that $E=mc^2$, meaning that mass and energy are interchangeable and that a small mass can be converted into a vast amount of energy.

In the second two papers of 1905 Einstein had demolished Newton's assumption that time is absolute and flows steadily towards the future.

In dismissing the then common view that light travelled in waves "on the back of" ether, Einstein methodologically asserted that "an experiment can detect only relative motion, that is, the motion of one observer with respect to another." Concerning light itself, he asserted that it moved through space at a constant and unchangeable speed.

"The Special Theory of Relativity," as it came to be called, dealt with objects in uniform relative motion with harsh criticism in the scientific world. But some eminent physicists spoke of the birth of "a new Copernicus."

"The General Theory of Relativity," published in 1916, enlarged upon its limited predecessor. It used relativity theory to unite and explain the concepts of gravitation and inertia and to illuminate the workings of the universe. Einstein postulated a four-dimensional (three "regular" dimensions plus Time)

finite "space-time continuum." In it, stellar bodies, through the pull of their mass (gravity), bent light travelling between them. In 1919 a British expedition confirmed during a solar eclipse Einstein's theory and prediction about the reality of "light-bending."

EINSTEIN'S perpetual quest for simplicity and a basic harmony in nature led him to devote the second half of his life, until his death in 1955, to formulating a "unified field theory." He wished to explain through a single set of equations the workings of electromagnetism and gravitation. He failed. Many post-World War II physicists dismissed his search for all-encompassing, predictable, deterministic absolutes.

But the theories of relativity formulated just after the turn of the century ultimately led to the creation of the A- and H-bombs. In August 1949, with an aggressive Germany about to devour the bulk of Europe, Einstein sent a letter to President Franklin D. Roosevelt, warning of the devastating potential of conversion of matter into energy. Einstein called up the U.S. to pursue enquiry in the field before other, predatory nations achieved frightening successes. He specifically cited Germany's interest in "uranium" and research on atomic energy being conducted in the Kaiser Wilhelm Institut, where he once worked.

"It may be possible," he wrote, "to set up a nuclear chain reaction in a large mass of uranium... This new phenomenon would also lead to the construction of bombs."

Einstein was later to regret his role in promoting American nuclear research, which resulted in the attack on the people of Hiroshima and Nagasaki. He had conceived of research in terms of pre-empting or defeating Nazi Germany, a land he had come to fear and detest.

EARLY IN 1933, just after Hitler's accession to power, Einstein renounced his German citizenship and resigned from the Prussian Academy of Sciences. He moved to the Institute for Advanced Studies in Princeton.

Thereafter he was outspoken in his condemnation of German internal persecutions and of Nazi foreign policy during the 1930s. And — unusual for this mild and patient man — in the wake of the

Holocaust he was unforgiving. He never revisited Germany and he refused all honours offered by the country's scientific institutions.

He explained: "The crime of the Germans is truly the most abominable ever recorded in the annals of the history of the so-called civilized nations. The conduct of German intellectuals — seen as a group — was no better than that of the mob. And even now there is no indication of any regret ... In view of these circumstances I feel an irrepressible aversion to participating in anything that represents any aspect of public life in Germany."

ANTI-SEMITISM and especially the upsurge of Nazism made Einstein intensely conscious of his Jewishness. Though not a practicing Jew, Einstein had never attempted to deny his origins. Rather, he had taken pride in belonging to what he regarded as a "unique" people.

"What unites the Jews," he said in 1938, "and has united them for thousands of years is, in the first place, a democratic ideal of social justice and the idea of the obligation to mutual help and tolerance amongst all men."

The second characteristic trait of Jewish tradition is their high esteem for every kind of intellectual endeavour and mental activity.

Einstein played down his religious element in Judaism, but he was a "religious" man: his view of the universe was deistic-ministic. His scientific theory terminated with and underlying this metaphysical perspective. When asked if he believed in God, Einstein replied: "I believe in Spinoza's God who reveals himself in the orderly harmony of what exists, not in a God who concerns himself with fates and actions of human beings."

And in 1944 he wrote to philosopher Max Born: "I believe in the God who plays dice and I in complete law and order, which I, in a wildly speculative way, am trying to capture." His "religious" he described in these terms: "The most beautiful and deepest experience a man can have is the sense of the mysterious."

Einstein's view of Judaism was in large measure a projection of his own moral, pacifistic and social democratic ideals. He preferred to exaggerate the centrality in the Jewish credo

Perhaps the one area of opinion in which Einstein eluded "coherence" and consistency was in his tortured view of Zionism. In 1919, Kurt Blumenfeld, the German Zionist leader, converted a doubting Einstein to Zionism.

At first Einstein failed to understand what Zionism had to do with "the Jewish question." But soon he came around. "I am against nationalism but in favour of Zionism," he said. "I am, as a human being, an opponent of nationalism. But as a Jew I am a supporter of the Jewish Zionist efforts."

His visit to Palestine in 1923 bolstered his tenuous support of Zionism. Ultimately, however, he was unable to reconcile his opposition to all nationalisms, which he deemed narrow and war-breeding, and the peculiar Jewish need for a homeland, if only to escape the persecutions of Europe. Thus, in the inter-war years, he wrote: "I am not striving for a Jewish state," and: "My awareness of the essential nature of Judaism is opposed to the idea of a Jewish state with borders, an army, and a measure of temporal power, no matter how modest. I am afraid," he warned, "of the inner damage Judaism will sustain."

FAIRLY RAPIDLY he sensed the field law in the early Zionists' political view. In speaking to Sambursky, Einstein reminisced: "I was with Weizmann, on a visit to America. We spoke of Zionism. I asked him: 'What of the Arabs?' Weizmann replied: 'The Arabs don't exist,' or words to that effect." From early days, Einstein realized the inevitability of a clash of nationalisms that would come during the fulfillment of the Zionist dream, and he feared for its corrupting influence on the "Israeli."

During the 1940s and '50s Einstein criticized the Zionists, almost invariably in private, for letting opportunities for peace with the Arabs slip by. Perhaps this was one of the reasons why he rejected the chance to become president of Israel after Weizmann's death.

Sambursky explains: "Einstein supported Zionism. But like most intellectuals with respect to ideologies, he favoured the ideals but found much to criticize when it came to the praxis, to the realization." Sambursky discerned a certain political innocence and naivete in the great scientist, recalling that in the early '50s Einstein "told me that perhaps had America been forthcoming in sharing its nuclear secrets with the Russians, the Cold War could have been toned down or completely avoided."

And, indeed, Einstein's relentless subscription to the "peace camp" in the early '50s earned him condemnation and harassment by McCarthyites as a "Ked."

Yet, at the same time, Einstein harboured no illusions about the Russians, whom he called "mechanized barbarians."

It is worth noting that in his will Einstein left his private papers, a valuable treasure for scientists and historians of science, to the Hebrew University, which he had helped found. But the papers are still in the keeping of the estate's executors at Princeton University, which is publishing them piecemeal.

Israeli scholars hope that after they have all been published they will finally be deposited in the National Library in Jerusalem, where they would be now were it not for the bungling of HU representatives in the '60s. □

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مكتبة من الأصل

GLOBAL cataclysms altered the face of our planet more than once in historical times. In great convulsions, the seas emptied on to continents, the Earth's crust folded and volcanoes erupted into mountain chains. Lava flows up to a mile thick spilled over vast areas of land, the terrestrial axis shifted, Earth moved from its established orbit and the magnetic poles reversed.

In a few awful minutes, civilizations collapsed. Species were exterminated in continental sweeps of mud, rocks and sea. In Egypt, the scribe Ipuwer lamented: "The towns are

the subject of intense debate in British and American universities. But in Israel, the name of Velikovsky — a pioneer Zionist and one of the forces behind the renaissance of Jewish learning in Jerusalem — is hardly known.

Velikovsky hurried down his gnuntlet to the scholarly world with the publication of *Worlds in Collision* in 1950. A bestseller from the start (it is now in its 74th English-language printing), the book claimed that the Earth had been ravaged by global catastrophes caused by near-collisions with other planets in historical times.

Velikovsky maintained that these disasters were recorded as the miracles and apocalyptic imagery of the Bible, and that they inspired the cosmologies of the ancient world, from most of which he drew extensively to support his thesis.

According to this reconstruction, the Earth, in about 1600 BCE, came into disastrous conflict with the planet Venus, then in an elliptical orbit and possessing an immense cometary tail after originating by fission from Jupiter at a considerably early date. ("The brilliant light of Venus," records one ancient rabbinical source, "blazes from one end of the cosmos to the other.")

The phenomena caused by this catastrophe were recorded in the Torah and recalled in the Psalms as the Ten Plagues, the crossing of the Red Sea, the natural upheavals accompanying the Theophany at Sinai, and the violent phenomena experienced during the 40 years of wandering in the wilderness.

Fifty-two years after the Exodus, Venus passed close enough to cause another set of disasters, including "the retardation of the Earth's rotation, recorded as the Long Day of Joshua."

Records from around that period describe a night without end in ancient Mexico, and a catastrophe extended twilight in Iran. Thereafter, for over 600 years, Venus dominated the night sky and was worshipped and feared as the Queen of Heaven which, every 50-odd years, threatened to devastate the Earth.

BUT AROUND 780 BCE, the elliptical orbit of Venus brought it into conflict with Mars, then possibly on an inner orbit within that of the Earth.

In a series of contacts observed from the Earth and incorporated into the cosmologies of the peoples (most notably as the "battles" between Ares and Athena in the Iliad), Venus was deflected into a "safe" inner orbit. But the smaller Mars was thrown "out of the ring" into a new erratic orbit to threaten the Earth at 15-year intervals for almost a century and to become universally feared as the god of war — Mars of the Romans, and Nergal of the conquering Assyrians who marched to victory on the crest of the upheavals.

In ancient Israel, these catastrophes were observed and provided the apocalyptic imagery of the literary prophets. The last and greatest of this second major sorloa of disasters was dated by Velikovsky to the Passover night when the Assyrian army of Sennacherib, then besieging Jerusalem, was destroyed by — he maintained — an interplanetary electric discharge.

The event was remembered by the Romans in their festival of Tubliustrum in honour of the planet Mars. Since then, the solar system has remained relatively

PROPHET OF FIRE

MARTIN SIEFF describes the main ideas of Immanuel Velikovsky and the controversy that surrounded his best-selling *Worlds in Collision*.



Illustration by Robert R. Riddell

electrical discharges in close contact with Mars, according to Velikovsky, was found in such abundance that puzzled astrophysicists holding the accepted theories found themselves calculating the Moon to be 20 billion years old when the solar system itself was still reckoned to be only 6 billion.

Most unexpected of all, the solar system that in 1950 was thought to run solely on Newtonian gravity (with a few Einsteinian modifications) and to be electrically neutral, has been found to be filled with electromagnetic fields and highly-charged planets — just as Velikovsky predicted.

Einstein himself accepted the confirmation of Velikovsky's claim that Jupiter would be found to emit radio noise would constitute proof of Velikovsky's theories on the role of electromagnetism in astrophysics.

OVER THE 25 years since, Velikovsky's ideas have become respectable, while the man himself has been studiously ignored.

Nobel Prize-winner Harold Urey has explained the layer of ash on the floor of the world's oceans as the product of a collision with a comet 35 million years ago. He did not acknowledge Velikovsky, whom he had bitterly attacked and who gave the same explanation over 20 years earlier — except that his comet was only 35 hundred years ago.

Leading British astrophysicist Sir Fred Hoyle argued last year that the deep-rooted association of comets with pestilence and plague is due to passing comets actually "infecting" the Earth with viruses and germs. He did not acknowledge Velikovsky's prior claim either.

More direct support has, however, been forthcoming: The great French archaeologist Claude Schaeffer, excavator of the

Colosseum and professor at the College de France, concluded in his 1948 *Stratigraphie comparée et chronologie de l'Asie Occidentale* that these repeated crises (the violent destruction of ancient cities simultaneously throughout the ancient world from India to the Atlantic) were not caused by the action of man. Far from it, because compared with the vastness of these all-embracing crises and their profound effects, "... the exploits of conquerors... would appear only insignificant."

And in 1974, Robert Bantz Swain, professor of astronomy and physics at Brigham Young University, Utah, and one of the world's foremost authorities on the mathematics of celestial mechanics concluded in his paper *Did Worlds Collide?* that the perturbation equations of Laplace, the current stability of the solar system could only be deduced rather than thousands of years, so that even within a Newtonian system, disruptions and near-collisions within the solar system during the historical record are not a priori impossible on mathematical or physical grounds.

IN BRITAIN and America, heated societies and specialized journals now exist specifically to debate the theories of Velikovsky, while he himself lectured to the Graduate College Forum at Princeton University, at the Space Research Centre and at NASA's Langley Space Research Centre.

But in Israel, the man who shed new and startling light on the

veracity of the Bible is still ignored.

Few people know that Velikovsky, who had enrolled in Moscow during World War I, settled in this country in 1921. Chaim Weizmann asked him in 1923 to help bring the Hebrew University into existence. He had already co-authored the *Scripta Universitatis*, with the eminent German Jewish scholar Dr. Heinrich Leuba, aimed at establishing a Jewish university in Berlin. Einstein had edited the mathematical-physical section. (Velikovsky recounted the full story of the *Scripta* in the spring 1978 issue of the *Jewish Quarterly*.)

Instead, Velikovsky chose to work as a general practitioner in the Yishuv from 1924. After studying under Freud's pupil, Dr. Wilhelm Stekel in Vienna, he became the first practising psychoanalyst in Palestine, working in Haifa and Tel Aviv until 1939. He published numerous psychological papers, several of them in Freud's *Imago*, and was the first to suggest that epileptic characteristics could be located by medical encephalograms.

From 1939, he edited the series *Scripta Academica Hierosolymitana*, to which Chaim Weizmann submitted the first paper, on biochemistry. In 1945, when Velikovsky published abstracts of aspects of his new theories, he took care to do so within the S.A.H. series.

At the outbreak of World War II, Velikovsky was in New York researching Freud and his heroes, as an answer to Freud's *Moses and Monotheism*, which eventually developed into his 1955 *Oedipus and Akhnaton*.

The deeper he probed into ancient Egyptian history, however, the more convinced he became that some great universal catastrophe had occurred during comparatively recent historical times.

Velikovsky never returned to live in Palestine and the whole course of his life was radically changed. He was on the long and lonely road that led to *Worlds in Collision* and the most intense scientific controversy since Darwin.

Today, Velikovsky, 83, and his wife of over 50 years, Elisheva, still live in their modest home in Princeton.

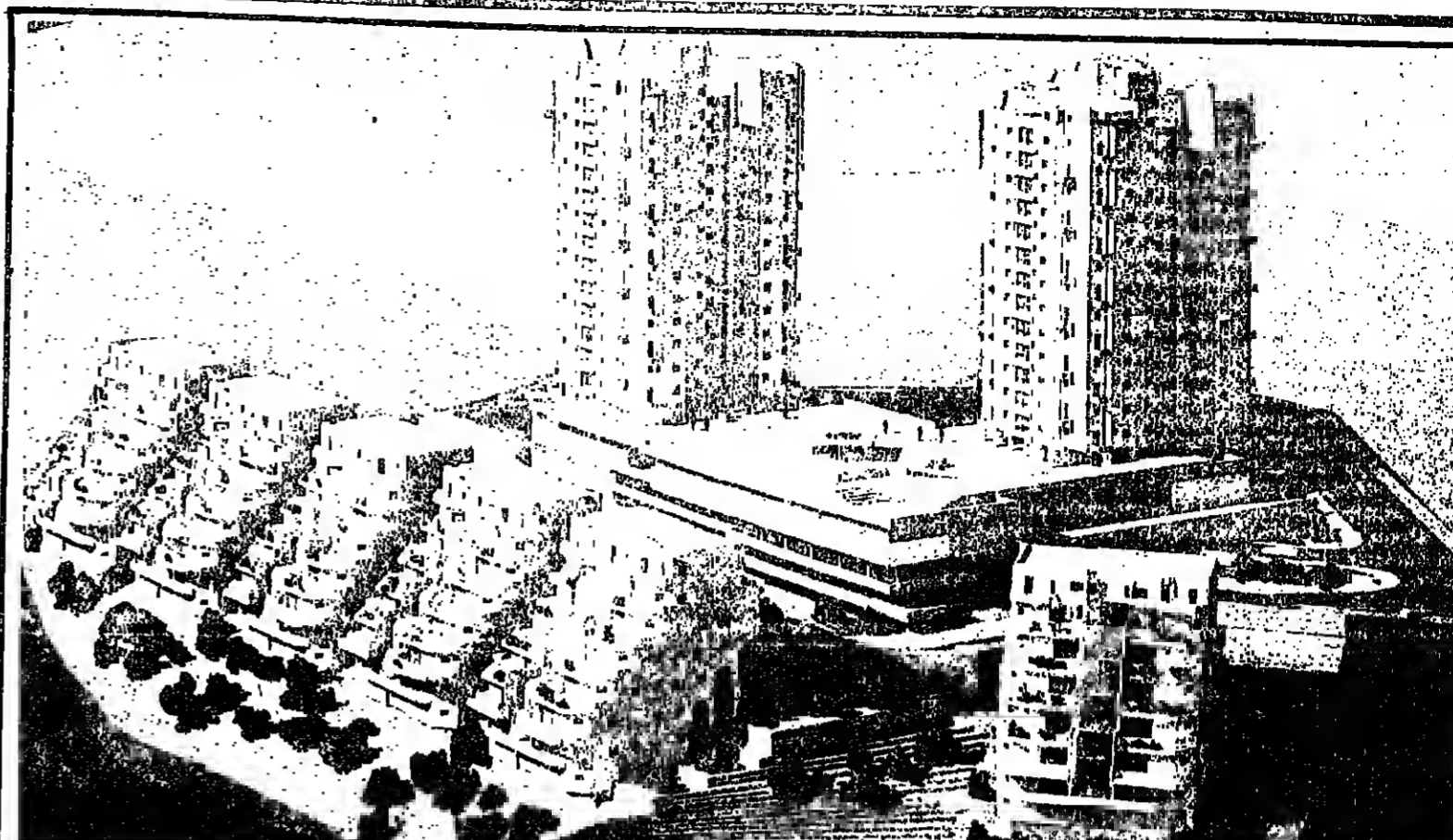
At the 1974 McMaster University conference on his theories, Velikovsky paid tribute to his wife, saying: "She was a brilliant sculptress and violinist, yet she gave her life to me. And I, all I gave her was my *Worlds in Collision*."

Velikovsky still towers over six feet, he is stooped and gaunt, with a shock of white hair. He remains a brilliant debater (his strong Russian accent untamed after 40 years in America), and his public controversies, no less than his private life, have been marked by old-world courtesy and deep moral integrity.

During the height of this winter's snowfall, one visitor found it difficult to persuade Velikovsky not to fetch him from the bus station more than 10 km. away.

The scientific struggles go on: The *Mariner* and *Voyager* spacecraft continue to report startling new discoveries that confound all accepted theories and bewilder physicists, while the mass for whom they come as no surprise continues to be ignored, ridiculed or misrepresented. But he has long since proved himself to be brave and honest, a great

FRIDAY, MARCH 16, 1979



RAMAT OFAKIM

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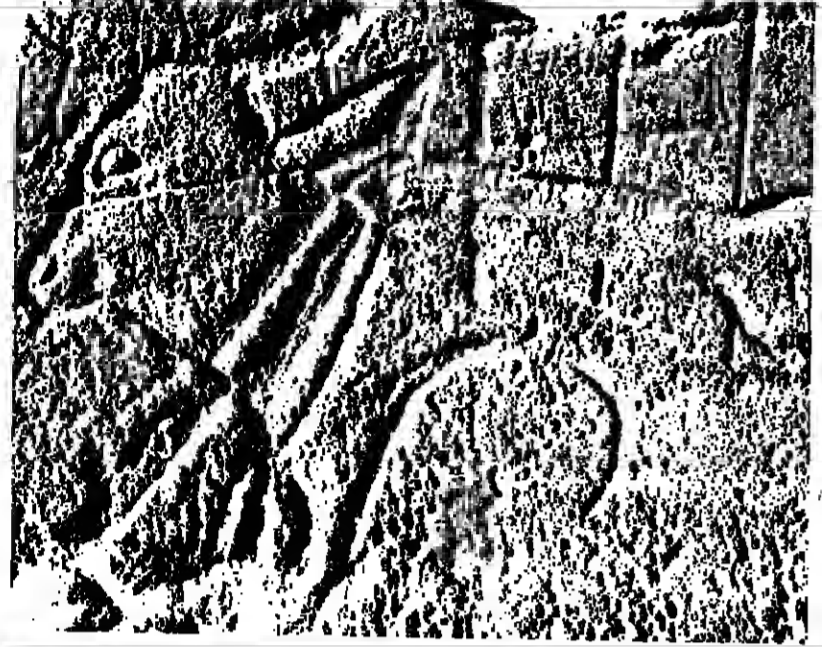
For further information, send check in the amount of ten pounds (£10) for registration kit to: The David Yellin Teachers College, P.O. B. 2814, Beit Hakerem, Jerusalem 61035.

הכרזה מן האצל

PATHFINDERS

JOSEPH SHADUR describes a recent survey of the turquoise mining region of Western Sinai. He took part in it as a member of the several desert field-school teams whose purpose it was to scout out new routes for hikers and tourists.

(Below) Low cut into sandstone stele. (Right) Relief over abandoned turquoise mine depicts Pharaoh Thutmose bringing offerings to Hat-Hor. (Bottom) Detail of Hat-Hor memorial tablet. (Photos: Shadur, Emanuel Pratt)



THE VERY MENTION of turquoise mines conjures up visions of Ali Baba holding coffers of precious stones; of untold riches to be acquired by those who know the secrets of far-away mountains. Reality can be disappointing, as was discovered by several entrepreneurs who tried to exploit the ancient Egyptian turquoise workings of Western Sinai in the 1850s and in the early years of this century. The turquoise found there proved to be of inferior quality and investment in those ventures never paid off. Today, the local Beduin mines turquoise sporadically and sell their stones mainly in Ellat.

But the mining region of Western Sinai is first-class hiding country, offering sights and sites of great beauty and interest. In order to work out suitable hiking and touring routes in this little-known region, the staff of the *Tauket David* ("David's Cliffs") field school, near Santa Katarina Monastery, recently conducted a thorough survey there.

the terrain too difficult, every significant mountain was ascended so that the details of the surrounding topography could be thoroughly observed and the existing maps corrected.

SERABIT EL-KHADEM has been known as a remarkable ancient Egyptian site since its accidental discovery in 1762 by the Danish explorer, Carsten Niebuhr. Today, after a number of archaeological missions have worked there, we know that it was a sanctuary dedicated to cow-headed Hat-Hor, who was, among other things, the goddess of turquoise.

Not 10 km. away to the west and south-west are the manganese mining installations of Um Bugma built on the eye of World War I by the British. They were abandoned in June 1961. They include miners' houses, offices, workshops, an overhead cableway, and a narrow-gauge railway to bring the ore to the coast, south of Abu Zeneima.

and the immense scarp of the Plateau to the north presents an entirely different landscape of rolling sandhills. These are dotted with Judean wormwood and other desert shrubs and strewn in many windwept stretches with beautiful multicoloured, smooth quartzite and ngate pebbles.

Occasional outcroppings of sandstone rock often bear the ubiquitous rock drawings. And since one of the main pilgrim routes to Santa Katarina from Suez passed here, the graffiti incised by Russian and Greek Orthodox pilgrims in the last few centuries mingle with ancient Egyptian drawings of Nile boats and of hunters shooting arrows at ibex, alongside a truck chipped into the stone by a Beduin boy of our own day.

OUR BASE CAMP for the first three nights was at the site of an abandoned manganese miners' camp, a few kilometres south of Eir Naash. In between the stripped down shells of buildings, the place was littered with rusty pieces of dismantled mining machinery. There was a well of sweet water not far away at the Eir Naash Beduin centre.

On one typical working day, our team — Avraham Shaked, the director of the school, three young field instructors and myself — was to ascertain whether it was possible to drive a vehicle through Wadi Abu Hamatta, just east of Um Bugma, to Eir Raklis, in the upper reaches of Wadi Ba'ba, to check out a water source in the area, and generally to look for likely places to take trippers. With us came H'med, a Beduin of the region, to act as guide and answer questions on place-name and other local lore. Wadi Abu Hamatta started out promisingly enough, but we soon

(Continued on page 11)

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

PIANO RECITAL — Liora Ziv-Li, winner of the Stravinsky Prize, 1978. Works by Scriabin, Shostakovich, Beethoven, Schumann, Liszt, Prokofiev. (Israel Museum, tomorrow)

ISRAEL BACH SOCIETY — Directed by Eli Freud; Kalman Fliseh, tenor; Jehoshua Etzion, Esther Goldstein, Jan Jensen, Sarah Orzech. All Bach programme. (International Evangelical Church, 55 Hertzl'im, tomorrow)

THE JERUSALEM BRASS QUINTET — Works by Bach, Haydn and others. (Ezra Gallery, 18 King David St., tomorrow at 8 p.m.)

ANGEL ENSEMBLE — With Chita Grossmeyer, soprano; Boyamir Oren, piano. All Schubert programme. (Khan, opposite railway station, Sunday)

HANCOH TEL OREN — Flutist. Bach Marston. (YMCA, Tuesday)

BEETHOVEN CONCERT — Rafael Sommer, cello; Yonatan Zak, piano. (Targ Music Centre, Elin Karon, Monday. Special fee from King David Hotel at 7.30 p.m., Kings Hotel at 7.45 p.m., Mount Herzl at 8 p.m.)

LUNCATIVE CONCERT — Emanuel Gruber, cello; Emanuel Karsovsky, piano. Works by Saint-Saens, Faure, Tchaikovsky. (Weizmann Auditorium, Hebrew University, 7:30 p.m., Ram campus, Monday at 1.10 p.m.)

JERUSALEM SYMPHONY ORCHESTRA — Ole Schmidt, conductor; Joseph Kallehalelo, piano. (Jerusalem Theatre, Tuesday, Wednesday, Thursday)

TEL AVIV

ELECTRONIC MUSIC — Francois Bel (France) performs his own compositions. (Tel Aviv Museum, Thursday)

ISRAELI PHILHARMONIC ORCHESTRA — Details as for Tel Aviv. (Auditorium, Monday, Tuesday and Thursday)

Other Towns

BEER SHEVA ORCHESTRA — John Carew, conductor; Sergio Luca, violin. Works by Handel, Mozart, Yvona Stravinsky. (Beer Sheva, Auditorium, tomorrow through Wednesday; Yifat, Thursday at 8 p.m.)

NETANYA ORCHESTRA — Samuel Lewis conductor. Light classical music. (Netanya, Blue Bay Hotel, tomorrow)

ISRAELI CHAMBER ORCHESTRA — Samuel Lewis, conductor; Rami Bar-Niv, piano; Emilie Berenson mezzo soprano. Works by Britten, Bigar, Gerahwin, Khaichurion, Richard Rogaro, Copland, Lennon and McCartney. (Kfar Saba, Beit Hatarbut, Tuesday)

ITALIAN RENAISSANCE TO BAROQUE — Chila Greenberger, soprano; Shimon Tichler, recorder; Ezer Melizer, bassoon; Eilat Numurth, harpsichord, "Laron" Recorder Consort. Works by Gabrielli, Puntano, Monteverdi, Vivaldi, Sorrisoli. (Rehovot, Wix, tomorrow)



The Batsheva Dance Company in a scene from 'Wilderness, Swamps and Forest,' choreographed by Ze'evra Cohen

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem

ANTOURNING DREO — Based on stories of the rabbahim, by Dani Horowitz and Ya'acov Ben, directed by Ya'acov Ben. (Khan opposite railway station, tomorrow at 8 p.m.)

ROMING EXPRESS — Comedy by Elio Segre. (Beit Ha'am, 11 Bezalet, tomorrow at 8 p.m.)

NEIGHBOURS — By James Saunders. Directed by Mavdechal Barkan (Paragon, 04 Ocaal, tomorrow)

SEXUAL PERVERSITY IN CHICAGO — By David Mamet. Directed by Roy Isaacovitz. Music by Jim Lewin. In English. About the single scene in 1970s America. (Tzavta, tomorrow at 8.30 p.m.)

TEL AVIV

ROMING EXPRESS — (Ohe! Shem, Monday at 8 p.m.; Ohe! 0 Bellinson, Tuesday at 8 p.m.)

CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 101 Olshengoff, Sunday and Monday)

DRUNKEN ROUND — By Yossef Mundy. For age 18 and above only. (Habimah, tomorrow, Monday and Tuesday)

THE FALL — Albert Camus' play translated and directed by Nilo Kalkin. Produced by Tzavta. (Beit Hoven, 86 Disengoff, tomorrow and Wednesday)

PROBS — By Motti Beharav. (Little Tzavta, 30 Ibn Gvriol, Sunday at 4 p.m.; Thursday at 10.30 p.m.)

THE GOVERNMENT INSPECTOR — By Gogol. Produced by the Cameri Theatre. (Cameri, Tuesday at 8.30 p.m.; Wednesday at 4.30 and 8.30 p.m.)

HOMEWARD BOUND — The first part of Yehoshua Sobol's projected trilogy "The Days of the House of Caplan." An Israeli version of Aschlyura's "Orestia." The play is set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Large Hall, tomorrow at 7 p.m.)

L.S. DIONYSOS — The title to a combination of LSO and Dionysia, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli mad. (Arad, tomorrow; Jerusalem Theatre, Thursday at 8 and 11 p.m.)

FRIDAY, MARCH 16, 1979

THE ACCOINT — By John Herbert. Produced by the Beer Sheva Theatre. (Beer Sheva, Olam Haba, tomorrow)

ASTORINO DEEP — (Beit, Beit Ha'am, Wednesday)

ROMING EXPRESS — (Ramat Gan, Orca, tonight at 8.30; Kiryat Shmona, Wednesday at 9 p.m.)

COLO STORAGE — Produced by the Cameri Theatre. (Rehovot, Wix, Monday at 8.30 p.m.)

HAROLD AND MAHO — By Colin Higgins. Produced by the Beer Sheva Theatre. (Beer Sheva, Sunday)

HOMEWARD BOUND — (Beer Sheva, Tuesday; Ashkelon, Thursday)

MIDSUMMER NIGHT'S DREAM — (Kiryat Bialik, Sunday and Monday)

PAULA — (Elin Herod, Sunday)

THE SHADOW — By Yevgeni Shvarts. Produced by the Beer Sheva Theatre. (Beer Sheva, Monday and Tuesday)

SPEAKING OF ROSES — By the Beer Sheva Theatre. (Beer Sheva, Olam Haba, Tuesday, Wednesday and Thursday)

TWO FOR THE SEESAW — Romantic comedy by William Gibson. (Rishon LeZion, Tzavta, tonight at 10.15, Safed, Monday)

WEDDING EVE — (Beer Sheva, Wednesday)

DANCE

KIBBITZ DANCE COMPANY — Four premiere performances by Israeli choreographers. (Tel Aviv, Beit Dor Theatre, 30 Ibn Gvriol, Sunday and Monday at 8.30 p.m.)

BATSHEVA DANCE COMPANY — Wilderness, Swamps and Forest (Ze'eva Cohen); Metaphors (Hina Shahem); Daughters of Shosh (Shaham Ben); Album Leniva (Donald McKay); Kfar Saba, Heichal Hatarbut, tomorrow at 8.30 p.m.)

(Continued on page 11)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

מקדמה מן האוכל

Jerusalem Cinemas

Commencing Saturday, March 17, 1979

ARNON
2nd week
BEACH POLICE
★ LOUIS DE FUNES
4, 7, 9

CINEMA 1 ONJO
in Jerusalem Cinemas
in Kiryat Hayovel
Buses 15, 16, 84
Tel. 415027 • Hall is heated
Fri., March 16, 9.30
The Marx Brothers
GO WEST
Sat., March 17, 7.00, 9.15
James Dean
EAST OF EDEN
Every Sunday —
Double Feature, One Price
7.50: **THREE DAYS OF THE CONDOR**
9.15: **THE MAN WHO WOULD BE KING**
Mon., Mar. 19, 7.00, 9.10
Minnie and Moskowitz
Dir.: John Cassavetes
Tue., March 20, 7.00, 9.10
Dustin Hoffman,
Laurence Olivier
MARATHON MAN
Wed., March 21, 6.45, 9.15
Leslie Caron, Maurice Chevalier
GIDI
Thurs., March 22, 7.00, 9.10
Fellini's
SATYRICON
Fri., Mar. 23, 2.30
Alan Arkin
RUSH AND ARE COMING...
EDEN
POWER PLAY
★ PETER O'TOOLE
4, 6.45, 9

EDISON
Israel Promotora
4, 6.45, 9.15

MITCHELL 1st week
FOUL PLAY
★ GOLDIE HAWN
★ CHEVY CHASE
4.45, 9.15
Wednesday also at 4

ORGIL 3rd week
DEUS UZALA
by Akira Kurosawa
4, 6.45, 9

ORION Tel. 222914
7 MAN ARMY
4, 3.45, 9

ORNA Tel. 224738
FORCE 10 FROM NAVARONE
★ ROBERT SHAW
★ FRANCO NERO
4, 6.30, 9

RON 1st week
CONVOY
★ KRIS KRISTOFFERSON
★ ALI MACGRAW
Directed by Sam Peckinpah
4, 7, 9

SEMADAR 7th week
IPHIGENIE
7, 9.15

SMALL AUDITORIUM
BINYENI HA'OOMA
Sat., 7, 9.10
Wednesdays 4, 6.30, 9.10

A TOUCH OF CLASS
National premiere Sat., 17.3
4.50, 7.15, 9.30

Tel Aviv Cinemas
Commencing Saturday, March 17, 1979

ALLENBY 9th week
A new comedy (thriller)
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30

FOUL PLAY
★ GOLDIE HAWN
★ CHEVY CHASE

BEN YERUDA 8th week
A film by Claudia Weill
GIRL FRIENDS
★ MELANIE MAYRON
★ JOHN TRAYOLTA
Tonight at 10, 12
Weekdays 4.50, 7.15, 9.30

CHEN 4.50, 7, 9.30
SATURDAY NIGHT FEVER
★ JOHN TRAYOLTA

CINEMA ONE Israel premiere
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.50, 7.15, 9.30

BLACKOUT
CINEMA TWO 8th week
Tonight 10, 12 Sat. 7.15, 9.30
Weekdays 4.50, 7.15, 9.30

Sarah Miles Kris Kristofferson

IBABIRAH
HI-RIDERS
★ MEE FERER
★ DIANA PETRUSOVA
4, 7, 9

KFIR 1st week
F.I.S.T.
★ SYLVESTER STALLONE
4.50, 9.15

DEKEL 7th week
MIDNIGHT EXPRESS
Based on the true story of Billy Hayes
★ BRAD DAVIS
★ JOHN HURT

DRIVE-IN Cinema Presenta
Starting Sat., 7.15 at 4
For all the family
LAUREL and HARDY JITTERBUGS
Also at the DRIVE-IN
Tonight at 10, 12.30
Saturday and weekdays at 7.45, 10
Cinema Easternwood
EVERY WHICH WAY BUT LOOSE
★ ESTHER Tel. 255610

SYBIL
Starring JOANNE WOODWARD
(Academy Award winner)
★ JULIA FIELD
★ ORA O'NEILL
(Midnight Express)
The true and extraordinary story of a woman possessed by 16 separate personalities.
National premiere Sat., 17.3
4.50, 7.15, 9.30

GAT 11th week
Dona Flor and Her Two Husbands
Based on the story by Jorge Amado
★ SONIA ORAOKA
★ JOSE WILKER
Adults only
4.50, 7.15, 9.30

GORDON 2nd week
L'Alme Ou La Culisse
★ LOUIS DE FUNES
4.50, 7.15, 9.30

HOD 10th week
Friday, 10 p.m.
Weekdays 4.50, 7.15, 9.30

MEAN DOG BLUES
★ OREO HENNEY
★ ROBERT POWELL
4.50, 7.15, 9.30

LIMOR 2nd week
Violette Nozlers
★ ISABELLE HUPPERT
★ MARGARET LEIGH
11th week
4.50, 7.30, 9.30

CONVOY
★ KRIS KRISTOFFERSON
★ ALI MACGRAW
★ BURT YOUNG
★ ERNEST BORGNINE

MAXIM 6th week
Tonight at 10 only
4.50, 7.15, 9.30
CRAZY HORSE
Live show of the famous night-club

OPHIR 4th week
GYPSIES GO TO HEAVEN
A colorful, romantic story based on a story by Maxim Gorky
★ GREGORY ORIONSON
★ SYZILIANA TOMA
Russian speaking film
4.50, 7.15, 9.30

ORLY 6th week
THE THIRTY NINE STEPS
★ ROBERT POWELL
4.50, 7.15, 9.30

PARIS
ALFREDO, TILL DIVORCE DO US PART
10, 12, 2, 4, 7.15, 9.30

PEER 2nd week
SYLVESTER STALLONE in **"F.I.S.T."**
4.40, 9.16
Please be punctual!

RAMAT AVIV 2nd week
HALAHAKA
★ TUVIA ZAFRAN
★ SASSI KESHET
Tonight 10, 12
Weekdays 7.15, 9.30
Tues. also at 4.50

ROYAL Tel. 659851
THE GIRL FROM PIGALLE
Saturday 7.30, 9.30
Weekdays 10, 12, 2, 4, 7.30, 9.30

SHAHAF 9th week
Tonight 10, 12
Weekdays 4.50, 7.15, 9.30

INTERIORS
AN UNUSUAL COUNTRY HOUSE PRODUCTION
★ KRISTIN CRIPPTH
★ MARY BETH HURT
★ RICHARD JORDAN
★ DIANE KLETON
★ EGMARSHALL
★ GERALDINE PACE
★ MAUREN STAPLETON
★ SAM WATSON
Sponsored by the British Council
Produced and Directed by MICHAEL CURTIZ

STUDIO Tel. 298187
REVELO A VALENTINO
A Ken Russell film
Starring RUDOLPH NUREYEV
★ LESLIE OARON
★ MICHELLE PHILLIPS
National premiere Sat., 17.3
4.50, 7, 9.30

TOHELET Tel. 443960
2nd week
4.50, 7.15, 9.30

HENRIK IBSENS — AN ENEMY OF THE PEOPLE
The story of a man of courage.
★ STEVE McQUEEN
★ BIBI ANDERSON
TEL AVIV Tel. 281181
Israel premiere
4.50, 7.15, 9.30

Haifa Cinemas

Commencing Saturday, March 17, 1979

AMPHITHEATRE
A thrilling, action war saga
7 MAN ARMY
4, 6.45, 9

ARMON
In response to public demand, again on this screen
★ JOHN TRAVOLTA, King of Disco, in the greatest musical hit:
SATURDAY NIGHT FEVER
4, 3.45, 9

ATZMON 4th week
★ KAY LANZ
★ URBEG HENRY
★ ORORE HENNEY
In a tough thriller
MEAN DOG BLUES
4, 3.45, 9

CHEN 3rd week
★ ROBERT SHAW, FRANCO NERO in Altair Maclean's masterpiece
FORCE 10 FROM NAVARONE
4, 6.40, 9

GALOR Both films from Friday 10, 2, 7
★ WILLIAM OLVAN in ROLLING THUNDER
12, 4, 9
A great thriller
SURVIVAL

MIRON A new sexy sensation
CHRISTINA'S PASSIONS
Adults only
From Friday 8 non-stop perf.

MORIAH The most amusing film of 1978
★ GEORGE SEGAL, SUSAN ANSCHUTZ
BLUME IN LOVE
6.40, 9.00

ORDAN 2nd week
★ ANNE BANCROFT
★ BIRLEY MACLAINE
In the great film
THE TURNING POINT
In colour
4, 6.45, 9

ORION From Friday, 3 nonstop performances
A new, daring French sex film
CONFESSIONS OF A PORNO STAR
Adults only

ORLY 4th week
★ ISABELLE HUPPERT
In an excellent film
THE LACEMAKER
6.45, 9

PEER 4th week
New comedy thriller
FOUL PLAY
★ GOLDIE HAWN
★ CHEVY CHASE
Saturday 5.15, 9
Weekdays 4, 6.45, 9

ORAH
Israel premiere of the greatest story ever screened
Starring MARLON BRANDO, GENE HACKMAN, SUSANNAH YORK
4, 8.30, 9
No complimentary tickets



RON 2nd week
Sam Peckinpah's great film
CONVOY
★ KRIS KRISTOFFERSON
★ ALI MACGRAW
4, 6.45, 9

SHAVIT One of the greatest productions ever made
PROVIDENCE
★ JOHN OLEOUD, DIRK BOGAROS, ELLEN GURSTYN, OAVIO WERNER
For adults only
8.45, 9

OASIS Tel. 739592
COMA
★ GENEVIÈVE BUJOLD
★ MICHAEL DOOLAS
Adults only
7.15, 9.30
4.00: **THE STRONGEST MAN IN THE WORLD**

ORDEA 2nd week
EVERY WHICH WAY BUT LOOSE
4.50, 7.15, 9.30

RAMA
THE DESPERATE ONES
In colour
7.15, 9.30
Monday, Wednesday at 4.50

RAMAT GAN
STRAW DOGS
with AUSTIN HOFFMAN
Adults only
7.15, 9.30

Herzliya Cinemas

DAVID Tel. 944021
THE BERTS
7, 9.15

TIFERET
THE BIG SLEEP
★ ROBERT MITCHEM
★ OLIVER REED
7.15, 9.15

Holon Cinemas

MIGDAL Tel. 541839
THE GOODBYE GIRL
★ RICHARD DREYFUS
★ MAISHA MARON

Petah Tikva Cinemas

SHALOM
AN UNMARRIED WOMAN
Saturday and weekdays 7, 9.30
Tue. Tuesday 6.30 only

Netanya Cinemas

ESTHER
THE BISHOP'S BEDROOM
Saturday 5, 7, 9.15
Weekdays 4.50, 7, 9.15

LILY 11th week
COMING HOME
7.15, 9.30

RAMAT GAN Cinemas
Commencing Saturday, March 17, 1979

ARMON Tel. 720706
SATURDAY NIGHT FEVER
4, 7, 9.30

HADAR Tel. 721720
THE SILENT PARTNER
★ ELLIOT GOULD
★ CHRISTOPHER PLUMMER
★ SUSANNAH YORK
4, 7.15, 9.30

ARON Tel. 720706
SATURDAY NIGHT FEVER
4, 7, 9.30

SHALOM
AN UNMARRIED WOMAN
Saturday and weekdays 7, 9.30
Tue. Tuesday 6.30 only

NETANYA
THE BISHOP'S BEDROOM
Saturday 5, 7, 9.15
Weekdays 4.50, 7, 9.15

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TELL ME HOW TO SPELL
A Spelling Workbook
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A new teaching aid with a refreshingly different approach to the problem of English spelling.
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On sale at bookshops

ENTERTAINMENT

(Continued from page A)

Jerusalem
ART ON FILM — New series of films on all aspects of art. "Mona Revealed." Tamara N'el, Maya Terrecotta figurines, digging for the history of art. In English, Hebrew, Museum, Wednesday at 8.30 p.m.)

RENNY BDDM — Musical written and directed by Eshud Manor. (Bell Ha'am, Tel Aviv, Tuesday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Heinz Bernard and Michael Schneider. In English (Kings David Hotel, tomorrow; Hilton Hotel, Wednesday; Diplomat Hotel, Thursday)

CONCERT THEATRE — Dr. vito, woman and song. Ad Elton Zah, soprano; Moshe Zeman, piano. (Sary Oebery, 18 King Oevid St., Monday at 9 p.m.)

DREAMS — Film (Sweden, 1968) directed by Ingmar Bergman. With Eva Oshbeck. (Jarsel Museum, Tuesday at 9 and 8.30 p.m.)

FOLK MUSIC — With audience participation. (Thevito, 35 King George, Thursday at 9 p.m. Those interested in participating should meet at Tsavta at 7.30 p.m.)

YARLE LEVI — Popular Israeli songs with piano and guitar accompaniment. (Tsavta, tonight at 9.30)

TEL AVIV
DAVID BROZA — (Litva Tsavta, 30 Ibn Vitrol, tomorrow at midnight)

THE ESPRESSO GENERATION — With the Hotel Over Habibi group. (Bell Ha'yah, tomorrow; Hilton Hotel, Wednesday; Diplomat Hotel, Thursday)

OAZOZ BANO — Folk-rock, ballads, etc. Written and directed by Dani Sanderson. (Bell Ha'yah, Wednesday at 9 p.m.)

HAGASHAH MAHYER — The comedy trio in a programme of satire written and directed by Yosal Ben. (Ohal, 3 Bofinson, (Jarsel Museum, Tuesday at 9 and 8.30 p.m.)

HANAN VOYEL — (Tsavta, 30 Ibn Vitrol, tomorrow at 10.30 p.m.)

HAVA ALBERSTEIN — (Thevita, tomorrow at 9 p.m.)

Other Towns
BENNY BOOM — (Oivotayim, Shavit, tonight at 8.30)

THE ESPRESSO GENERATION — (Tavikell, Beit Hagudim, tomorrow at 9 p.m.; Star Zabor, Wednesday at 7.30 and 9.45 p.m.)

GAZOZ — (Nahariya, Hof, tonight at 9.30; Ein Hashofel, Beit Haturub, Tuesday at 9 p.m.)

HAGASHAH MAHYER — (Hadara, Hof, tonight at 9.30)

HAVA ALBERSTEIN — (Kiryat Gel, Community Centre, Tuesday at 9 p.m.)

LIFE IS NO HONEYMOON — (Holon, Rina, tonight at 10.40; Miron, Beit Ha'm, Monday at 9 p.m.)

system of "Justice" — A grotesque prison system form the basis for this shocking and important film. Excellent acting by Brad Davis and John Hurt and others.

MY FIRST LOVE (MON PREMIER AMOUR) — Anouk Alime (a lovely, both as woman and actress. Unfortunately in this role and being story of a dying woman and her relationship with her son who has a cold. Richard Berry manages only to make the audience wish she would die a bit earlier and without quite so much embarrasment.

1968 — Bernard Bertolucci's epic film about personal and class struggle and about Italian socialism and fascism. Burt Lancaster, Donald Sutherland, Sterling Hayden, Robert De Niro and Gerard Opatowicz, are superb. Certainly one of the best and most important films of this decade.

PROVIDENCE — An elderly doctor, fighting the death agonies of cancer, projects his mind and dreams and imagines into the lives of his patients. The film is a masterpiece in its own right, with the beautiful photography, the music and the acting.

THE GOODBYE GIRL — A young woman struggling to be a photographer in New York City. Never strikes a false note.

THE ODDJOB GIRL — Sparks fly when struggling actor Billor O'Neil and twice-widow Paula MacPadden and her precocious daughter Lucy are forced to room together in New York City. What begins as a promising, odd-couple romance ends happily over after Richard Dreyfuss and Marcia Mason set new standards of clever screen mope in Neil Simon's funny, touching and memorable story.

COMING HOME — Sally Hyde volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the poignant vignettes is an old school chum John Hurt. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Lupo's love for her. A moving film which, without being too sentimental, conveys the truth and the meaning of the word home.

CONVOY — Possibly Sam Peckinpah's most mature and sophisticated film to date, Convoy takes a seemingly simple story and creates a full-blooded of high quality. Kris Kristofferson plays "Rubber Duck" the truck driver who leads hundreds of truckers on their road over American mileage.

INTERIORS — Woody Allen has written and directed his first attempt at straight drama in the cinema. Perhaps because we expect better of Allen the movie star far short of the mark. Diane Keaton, Marybeth Hurt, and Christopher Plummer are excellent in this attempt at an intimate view of the lives of the members of a family in stress.

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta that maintains a high level of integrity and provides a too-true real slice of life.

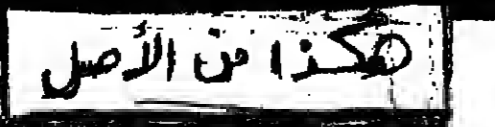
MARATHON MAN — Gregory Peck stars as General Douglas MacArthur in a film that follows the famous General from World War II until his forced retirement during the Korean Conflict. Though Peck does an admirable job the film remains superficial and does not do justice to either the momentous period of history of the fortis personality of a famous man.

THE MAN WHO WOULD BE KING — Rudyard Kipling's well-known short story about the adventures of a couple of rashly and impulsive British army officers in 19th century India has been made into a lively, witty film of great sweep and vigor.

MARATHON MAN — A Jewish student in New York gets entangled in financial and political intrigues centering around a former concentration camp commander. Adapted from Saul Zaentz's novel from his own best-selling book. Directed by John Schlesinger.

MIDNIGHT EXPRESS — A young American, caught trying to smuggle heroin out of Turkey, is sentenced to 15 years in a prison which has a barbaric with a barbaric

Some of the films listed are restricted to adult audiences. Please check with the cinema.



Unflappable wings

ROCK, ETC. / Madeline L. Kind

I'VE ALWAYS been amused by those folks who dream about the Beatles getting together again — amused because I've always believed it was a miracle the boys stayed together as long as they did.

Just compare the recently released Wings Greatest (CBS) with the best-of-John-Lennon-album Shaved Fish of a few years back and you'll see what I mean. Aside from the fact that no single group can find room for the egos of two super-stars, hearing John and Paul on their individual tours for nearly a decade makes you think that they spent the sixties just leaning on each other until they found their own styles.

They were always complementary, of course: McCartney applying the melodic underpinnings and Lennon laying down bright discoveries with words. But Paul's music was always ultimately rooted in the English music hall, while John, a crude guitarist at best, took his inspira-

tion from primitive American rock.

In the seventies, John turned political, then Oedipal, then lit out for Japan, where he's spent the last three years, presumably contemplating Yoko's navel. Paul blithely assembled Wings and went on writing silly love songs — and, like they say, what's wrong with that?

THE EARLIEST cut on the new anthology is "Another Day" (1971) and it's as much a Beatles number as any that carried the MacLen trademark — but that isn't surprising, considering how many McCartney songs were coming out before the Beatles actually scattered. Similarly, "My Love" (1973) is a direct descendant of "The Long and Winding Road." But in the same year Wings was cranking up "Jet" and from then on, it seems, the Lennon association is just a memory. From the delicious "Junior's Farm" (1974) on up through the recent "Mull of Kintyre" and "With a Little



album called Black Is the Color (labelled Trip on the jacket but Springboard on the records themselves). Nina's always magnificent, but the quality of the recordings varies greatly here, from tinny to overly lush. Still, some great piano solos, the likes of which we haven't heard since Nina's early days on Colpix.

Chief complaint, however, is that all three of these albums are short; usually only four tracks to a side, and rarely a side topping 15 minutes. On a barely 11 minutes. "Taint fair. On the other hand, Easton has pressed an RCA release, Glenn Miller — A Legendary Performer, with an even dozen of the best of Glenn from 1939-42, lovingly re-mastered into stereo. Ah, yes, makes us

nostalgic.

ROCK REGA: Rolling Stone Keith Richards ain't quite out of the woods yet on that Canadian drug bust.

We reported some weeks back that the Ontario judge had given Keith a year's probation for holding horse, with the stipulation that the miscreant provide a free concert for the Canadian National Institute for the Blind. Okay, no problem. The rest of the Stones, along with Eric Clapton, Peter Townshead, Elton John and Rod Stewart immediately said they'd like to take part. The concert, according to the Judge, must take place by May 24.

But then the Justice Minister appealed for a tougher sentence, and if Richards appears in Canada before June 1, he'll be served with the notice of appeal. He then would likely have to face trial again, with a possible seven-year sentence. In the offing: if Richards doesn't show up, he forfeits the concert and the original judge is going to wet his robes in anger.

One other little problem: the Blind Institute's auditorium seats 200, hardly room enough for the Stones' amplifiers. But the owner of Toronto's hockey stadium has just offered the Maple Leaf Gardens for free.

A hundred years young



Mayor Teddy Kollek accompanies Sir Robert Mayer at a concert given by the Jerusalem Municipality Youth Orchestra, in the council chamber.

MUSIC & MUSICIANS

Yohanan Boehm

JERUSALEM'S municipal council chamber was an unusual sight: instead of the worthy delegates debating for the weal of our citizenry, the centre of the hall was occupied by members of the Jerusalem Municipal Youth Orchestra giving a special concert in honour of a distinguished visitor from London, Sir Robert Mayer. Sir Robert presented Mayor Teddy Kollek with a bust sculpted by Epstein, which will eventually be placed in the Jerusalem Youth Music Centre now nearing completion.

Sir Robert is not a musician, but his place in those columns is absolutely justified, for he has done more to encourage the appreciation of music among young people than probably any other single person in our time.

When I visited him at his home in 1972, the telephone rang incessantly, with people calling to the rehearsals, auditions and meetings; and he was then a mere 83 years old.

He came to Jerusalem the following year for the world congress of the *Jeunes Musicales*, and his address at the Binyanei Ha'Ooma was not only full of unshakable optimism, but was a wonderful example of the regenerative power of music.

agreed with this dictum, it cannot be doubted that more than 60 years of intensive musical activity by Sir Robert and his followers have not been in vain; many of today's music-lovers owe their gratitude for introducing them to the art of listening to music.

Teddy Kollek expressed the hope that, like his fellow countryman, Sir Moses Montefiore, Sir Robert will come to Jerusalem again when he is 101. Observing his alertness and his interest in everything, particularly anything pertaining to music, we see no reason why that hope should not be fulfilled.

BY THE WAY, the Jerusalem Youth Orchestra had another meeting with a very distinguished personality this week, playing at the arrival ceremony for the President of the United States and his party which took place on Saturday night on the Memorial Plaza in Romema.

The original plan was that the Israel Philharmonic Orchestra, giving its regular concert at the Binyanei Ha'Ooma nearby, would time its interval to coincide with the President's arrival, that Zubin Mehta would go out and conduct the Youth Orchestra, and that the 3,000-strong IPO audience would be invited to join the welcoming crowd. As the convoy from Lod arrived later than expected, Mehta, just for fun, conducted the band in two pieces, to the delight of the waiting dignitaries, the TV crews and journalists, and the attendant security guards, before returning to the concert hall to conduct Beethoven's Fifth Piano Concerto.

The IPO audience knew nothing about this at the time. All it was told by the functionary who eventually appeared to apologize for the extended intermission was that this was due to "technical reasons."

A MOST delightful exhibition is at present on display at the Jerusalem Theatre: Avraham Gat's photographs of musicians connected with the Jerusalem Symphony Orchestra over the last decade. Gat has many talents: professionally, he is a radio technician, but he is a natural musician, playing the recorder delightfully, and he also models, out of wire and other scrap, delicious figurines, mostly of musicians. Now, he demonstrates his skill as a photographer.

Gat's portraits — some painstaking "set pieces," others snapshots in a lucky moment — do not only show typical characteristics of the models, but exemplify his sense of humour and his sharp gift for observing people's weaknesses and vanities. It is worth making a special trip to the theatre to see this exhibit.

FRANCOIS BAYLE, director of the Musical Research Group at the National Audiovisual Institute in Paris, is arriving in the country next week as the guest of the Electronic Music department at Tel Aviv University directed by Yitzhak Sadai. He will lecture on his researches and show films with his music to explain his attitude to what he calls *acoust-muffe*.

M. Bayle is the outstanding expert in this field, and his visit should be very interesting for those who go for such things. The dates for the public are: at the Tel Aviv Museum, on March 22, and at the Cinematheque in Haifa, on March 28. □

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הכזא מן האצל

THE QUIET CALM of a resort town out of season has always appealed to me. Not that Netanya is ever entirely empty, even in winter. And the restaurants generally remain open all year, providing meals at fairly reasonable prices.

On our last visit to the town, we tried the Taipei Chinese restaurant, which had been recommended as "the best in Israel." I don't know if the Taipei can claim that distinction, but the meal was certainly excellent.

I must add, however, that my tastes in Chinese food run to the spicier Szechwan dishes. I am less enthusiastic about bland Cantonese fare with its many sweet and sour dishes.

Thus, to open my meal, I had a hot and sour soup, a very spicy offering indeed — and it was served hot, as it should be. The soup was jammed with all manner of vegetables, which remained crisp, and bits of meat.

Far less peppery was the wonton soup ordered by my companion. In this soup, the bits of the chicken broth base was far more pronounced. The wontons themselves were generously filled with a tasty meat mixture.

My companion had to bear with me in the choice of the two main dishes which we shared. Both were highly seasoned.

THE MORE impressive of the dishes was a fish in garlic sauce. The whole St. Peter's fish had first been fried with a coating and then presented in a sauce that included garlic, chopped green onion and a great deal of ginger and hot pepper. The dish was

Chinese fish in Netanya



delicious, if a little oily for some palates. I found it quite sublime. The same could be said for the beef in bean sauce, a pungent dish of meat slices in a thick black sauce — not quite as hot as the fish, but very good. I must admit that although my companion asked for chopsticks and used them with honour, I ate my meal with a fork.

It goes without saying that we

MATTERS OF TASTE Haim Shapiro

meal, which the waitress poured out and replenished with alacrity. The dainties included leeches and a fried banana, which looked very impressive when it was brought, flaming, to a neighbouring table, but we felt we could do without them in view of the generous portions of the main dishes. The bill came to IL268.

THE IDEA of serving a large

carp or St. Peter's fish in an exotic sauce is an excellent one for those who want to impress their guests. The drawback is that the fish must be cooked immediately before serving and thus cannot be served as a main course without the cook being absent during the meal. I would suggest that for Westerners such a dish be presented either as a first course, accompanied by rice, or as one of the dishes in a Chinese-style meal, in which the fish is the only item that must be made at the last minute. To make such a fish, take a very fresh carp or St. Peter's fish and clean it thoroughly. To clean the inside, dip your hand in coarse salt and rub away all the dark covering. Drain the fish, dry it well and dip it in flour.

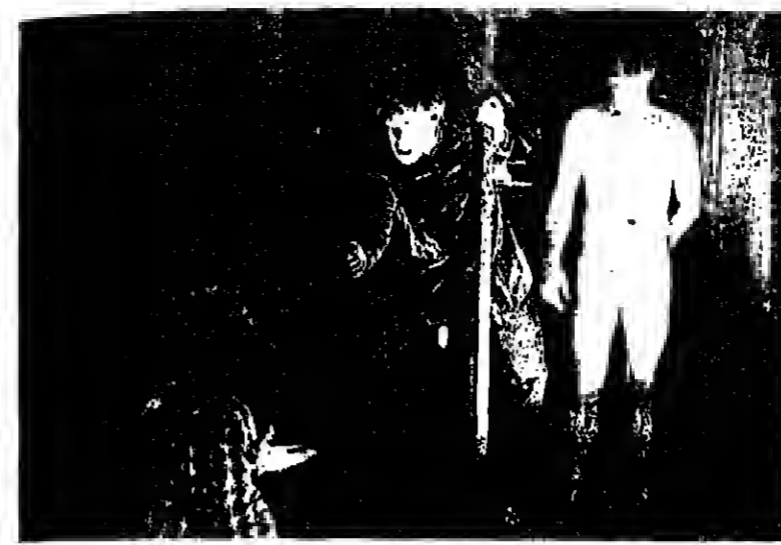
Using a wok if you have one, or a very large frying pan, fry the fish until it is lightly browned on both sides in a few centimetres of oil. Transfer the fish to a heat-proof platter and leave it in a warm oven.

Meanwhile, pour out most of the oil, leaving only a few spoonfuls. To the heating oil add about a teaspoonful of hot red pepper, four or five chopped cloves of garlic and, in the absence of fresh ginger, about two tablepoons of ground ginger. Let this mixture fry for a few seconds and add a spoonful of tomato paste and a drop or two of vinegar.

If you are determined to make all Chinese food sweet, then add a little brown sugar as well.

Mix the sauce briefly, pour it over the fish, sprinkle the entire offering with chopped green onion and serve immediately. □

Underground horror



Tuvia Tavi, (right) is auctioned off, limb by limb, by Israel Biederman.

THEATRE / Mendel Kohansky

ALCOHOLIC CYCLE, a play by Joseph Mundy performed at Habimartel, is pretty strong stuff. Mundy, who also directs the play, does not spare his audience or the cast, which works harder than any I have seen recently.

It is a gutsy play, and while it would be a mistake to regard it as autobiographical — no one person could have gone through all the experiences in this play — it is obviously an account of one man's private hell.

The play is set in Paris — but a Paris as different from the one described in travel brochures and nostalgic memoirs as this play is from a boulevard comedy. Here it is a phantasmagorical city, ridden by violence; a city in the final stages of an apocalyptic holocaust.

The obvious comparison is with Dante's *Inferno*, but Mundy is not blessed with the religious beliefs of the 18th-century poet who, after his harrowing journey through the netherworld, wound up in Paradise. Here, hell is the end; nothing comes after.

There is a strong influence of the so-called playwrights of the absurd who flourished in Paris in the '60s, particularly Adamov, who is mentioned in the dialogue, and Tardieu.

In fact, some of the scenes set in the Metro are very reminiscent of Tardieu's *Les Amants du Metro*, where two lovers lose each other in the anonymity of the underground crowds.

THE PLAY is composed of a series of barely connected scenes, all taking place in the netherworld of Paris. The characters encountered by a vaguely-conceived author, insofar as they can be identified in rational terms, are mainly clochards, whores, criminals.

There is also one authentic Parisian: the writer Saohar-Masoch, the man who lent his name to masochism, pleading with his mistress to flog him, the man who relents and flogs him until he reaches orgasm.

Sex is an important part of the play, and like everything else here, it is of a nightmarish kind, making its own sense. Like the seduction of a vagabond by a high-priced, high-living whore who releases the dirt, the rot, the stink of his body, or the startlingly realistic scene of a man being performed on a high platform, followed by the senseless murder of the man, *Alcoholic Cycle* has a villain.

It is an unnamed force that destroys everything human. "Where is Jean-Jacques Rousseau?" cries the writer, watching the horror of his friend, a handsome, muscular young man, being auctioned off, limb by limb.

The violence is senseless, as violence usually is. Two men turn their victim into an Egyptian god by stripping him naked, painting blue stripes on his face and sending him on a trip across a river with a coin in his hand to pay the boatman (haan't Mundy got his Egyptian mythology mixed up with the Greeks?). And off the man goes into the tunnel to face an oncoming train. There is an unbearably loud rumble of carriages rushing by, blinding lights flashing in the audience's eyes, then an announcement over the loudspeaker that due to an accident, traffic will be suspended for a while.

The senselessness of violence is fully expressed in the scene where a heavily-muscled character dressed in black (another and chains explodes in a burst of gibberish, each sound like a pistol shot. It is one of the most effective scenes of all.

THIS IS the kind of play that calls for the author to direct it. It is so intimately personal that I doubt whether anyone else could have done justice to it. It is also one where the action, the sheer physical movement, is at least as important as the spoken word.

Mundy directs with tremendous energy and brutal passion. Without these qualities, the text would have appeared pitiful. And he has coaxed performances from his cast that are charged with explosive energy.

The sheer physical exertions of each of the performers are impressive; and there are scenes bordering on the pornographic that demand extraordinary emotional efforts of them.

The cast consists of Shmuel Atsmon, Israel Biederman, Rachel Dayan, Mairav Gary and Tuvia Tavi, all playing multiple parts, all turning in at least satisfactory performances. I was especially impressed by Tuvia Tavi, whose striking physique and agility stand him in good stead here.

Eli Shini designed an unrelievedly black set, consisting of platforms and ladders and stairs to accommodate the quickly changing scenes. His costumes were most effective. □

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Ephraim Kishon

YOSEF KLEIN, an average Israeli citizen, came into the world pushing. Until his birth he had been in a dark, confined space, but one day he moved, applied great pressure on his surroundings, and emerged into the daylight with a loud yell.

The circumstances of his birth remained buried in the child's subconscious till, at the age of three, little Yossi learnt the meaning of the word "pressure." That is, he wanted a drum, but his parents vetoed the idea. Yossi burst out crying - purely by instinct, as yet.

He kept it up for several hours, till his father said:
"Cry as much as you like, my boy. But you won't get a drum."
He got his drum two days later, because his parents wanted some peace and quiet in the house.

That's how Yossi learnt about pressure.

In seventh grade, Teacher wanted to give him a 4 for conduct. Yossi went to Teacher and told her politely that he, Yossi, considered his conduct perfectly good, but Teacher wasn't convinced.

Thereupon Yossi sent his mother to school to testify on his behalf - but Teacher stuck to her guns. So Yossi sent another witness, his father, who warned Teacher that the child would go on a rampage and might even run away from home unless his conduct was officially recognized as good.

Teacher was beginning to waken, and when Yossi told her he had a huge family, each and every member of which was ready to come and testify on his behalf, Teacher slanted and changed the mark to a 5, which makes all the difference.

WHEN YOSSIE was 18, the army doctor declared him unfit for military service on health grounds. Yossi's pride was deeply hurt. He obtained a certificate from a doctor acquaintance pronouncing him perfectly fit, but the army doctor disagreed, so Yossi jumped out of the window and broke a leg.

The army doctor realized that Yossi meant business, and changed his profile to fit for combat. Before long, however, Private Yosef Klein discovered that combat wasn't all it was made out to be, and went to the army doctor to ask for a transfer to a clerical unit on health grounds.

The doctor examined him and found him sound as a bell, so to save time and trouble Yossi jumped out of the window at once, but landed on a pile of blankets and wasn't hurt. Still, the doctor got the message: he changed his profile on account of his leg and recommended that Privata Klein be transferred to administrative duties.

UPON HIS RELEASE from the army, Yosef decided it was time to look out for Number One. He wanted to see the assistant director of the housing allocation department and asked for a flat. The assistant said he was sorry, only demobbed soldiers were entitled to housing, so Yossi went to the assistant's sister, whom he happened to know, and she, the sister, rang up her brother and told him Yosef Klein was a demobbed soldier.

The assistant told Yosef that he didn't go in for *protekzia*. Worse, he had bars on his window. Yosef asked the sister to keep it up, and he himself went on a sit-down strike in front of the department, carrying a sign that read:

"Why do only demobbed soldiers get flats?"

Someone advised Yossi to show the assistant his army release papers, but that stratagem didn't work, as might have been expected. The sister rang and Yosef struck for a week, and then Yosef burst into the assistant's office with an iron bar and started smashing the furniture.

The assistant called the police, but the police were busy, so he acknowledged that Yosef Klein was a demobbed soldier and got him a nice three-room flat with all mod. cons.

That is when Yosef Klein learnt that pressure isn't a means, but a system with laws of its own.

MEANWHILE, Yossi had fallen in love with the assistant's sister and asked her to marry him, but she refused, saying he had no visible means of support. Yosef asked the assistant to ring up his sister and persuade her to *did* have visible means of support, but to no avail.

Then Yosef wrote a love poem two pages long and sent it to his ladylove - to no avail. He wrote a five-page poem and sent it to her with flowers - nothing. A 12-page poem with a potted cactus - still nothing. Then he wrote her a passionate ode running to 24 pages, and went to deliver it in person, with a gun in his other hand.

"Do I have visible means of support?" he asked the girl.

"Oh, yes," she whispered, and they went to the rabbi there and then.

Yosef turned out to be a strict husband who ruled his wife with an iron hand, if not unkindly.

AFTER THE WEDDING, Yosef started looking for ways of making a living. He went to see the inspector of food, drugs and intangibles for a permit to set up a grocery, but failed to qualify because such permits are only given to young marrieds.

Klein obtained a letter of recommendation from his uncle and took it to the inspector, but the inspector claimed not to know his uncle. Thereupon Klein produced a personal note from a prominent party member, informing him that he, the inspector, did know Yosef Klein's uncle, but the inspector protested that he

wasn't acquainted with the party man either.

Then Yosef introduced the party man to the inspector, and the party man introduced the uncle, and everything appeared settled except that just then the inspector was summoned to Nahariya to get the local election campaign off the ground, and the new inspector *did* happen to know Yosef's uncle, and accordingly disregarded his recommendation. On top of which, he informed Yosef that the regulations had changed, and new immigrants were no longer entitled to a grocery permit.

Yosef appealed to the District Court against this arbitrary change in the regulations, and then appointed to the High Court for an order *nihi* against the District Court to show cause why they would not give him a hearing. Then he asked for an order *nihi* against the High Court to come and show cause why they would not bring an order *nihi*.

His next step was to show up in the inspector's office with a rusty tin of hot oil and pour it over him. He was arrested and went to jail for a week. When he came out on bail, he promptly returned to the inspector with the rusty tin and received his permit - and now he had visible means to support his little family.

FOR MRS. KLEIN was about to have a baby, Yosef took her to the hospital and asked the doctor to please help his wife give birth to a son, because males are better at exerting pressure in this world. The doctor said there was nothing he could do about it, so Klein brought him a note from his brother-in-law, the assistant. The doctor still refused, so Yosef threw a fit and went and returned with a bulldog on a leash - to good effect. The doctor yielded and Yosef got his son.

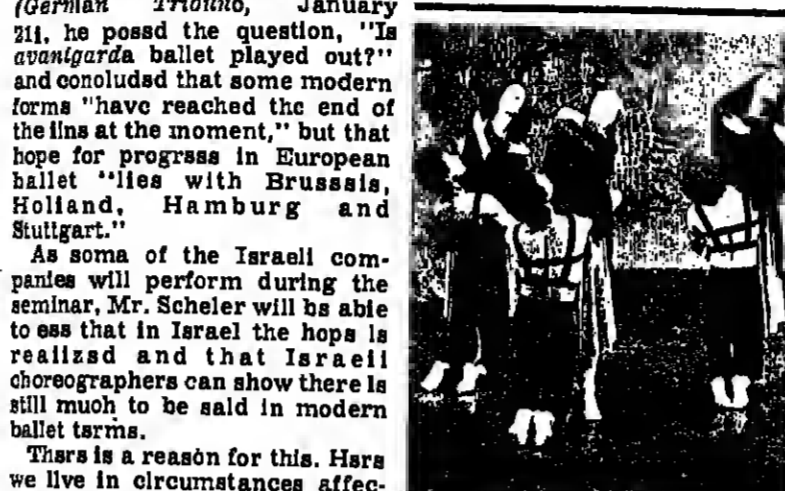
And so Yosef Klein, the average Israeli citizen, lived a happy and peaceful life till the day he cracked under the constant pressure and his heart gave out. He even smiled on his deathbed and said: "At last I'll get somewhere in this country without pressure."

He was wrong, though, because what the doctor gave as the cause of death was high blood pressure.

Translated by Miriam Arad.
By arrangement with "Ma'ariv"

Biblical ballet

DANCE
Dora Sowden



Scene from Bat Dor's "Hymn to Jerusalem," choreographed by Miriam Sharon.

ONE OF Europe's most notable dance critics, Helmut Schaler, who writes for the newspaper *Deutsches Allgemeines Sonntagsblatt*, is scheduled to come to Israel for the International Seminar on "The Bible in Dance" (August 6 to 9) in Jerusalem. He will give a lecture on "Old Testament Materials for Ballet and Modern Dance."

No doubt we shall have important things to hear from him but he may also find important things to see. In one of his latest articles (*German Tribune*, January 21), he posed the question, "Is *avantgarde* ballet played out?" and concluded that some modern forms "have reached the end of the line at the moment," but that hope for progress in European ballet "lies with Brussels, Holland, Hamburg and Stuttgart."

As some of the Israeli companies will perform during the seminar, Mr. Schaler will be able to see that in Israel the hops is realized and that Israeli choreographers can show there is still much to be said in modern ballet terms.

There is a reason for this. Here we live in circumstances affecting art in special ways. Schaler complains that in Europe, "despite the variety of the ballet scene," there is "lack of ideas, conceptions and perhaps even of theories relevant to today; there is certainly a lack of the power to formulate reality in a complex way."

That doesn't hold for Israel. Since body language, as Schaler aptly says, is "the most in-

dividual and at the same time the unmistakable form of human expression which can make the subconscious come to life," our circumstances are a special stimulus to dance as social expression.

Take, for instance, our biblical history and heritage. It is not just a source for religious themes here but a social, historical reality. That is why we are here - and it shows in the choreography created here.

For the August seminar, ballets on biblical subjects will be created by Dora Reiter Soffer and Miriam Sharon (for the Bat-Dor Dance Company); by Moshe Efrati (for the Batsheva Dance Company); by Hedda Oren (for the Kibbutz Dance Company); and by Oshra Elkayan-Ronen Sara Levi-Tanai and Rina Sharett (for the Inbal Dance Theatre). Without too much presumption, one may predict that whatever standard of creativity they show, they will all have their roots in our reality.

RECENT PROGRAMMES by Israeli companies illustrate this point. In performances by the Batsheva Dance Company, two works were by Israeli resident here - and they throbbed with the "social relevance" Schaler looks for. Rina Shaham's "Metaphors" dealt with a philosophical theme - Man's relation to Life, Illusion and Death. Whatever its faults in construction (and there were some), there was communication. It projected the anguish and problems everyone faces in Israel: the realities of war and death, the sacrifice of illusion to make life possible.

Rahamim Ron in "Daughters of Shiloh" set himself a story from the Bible - of the tribesmen of Benjamin and their search for wives. There were ballistic weaknesses here too, but the idea was strong.

Compared with these two, Ze'eva Cohen's "Wilderness, Swamps, Forest" was tame. Choreographically skilful, beautifully designed, clever, effective, interesting, it was nevertheless escapist. Israeli though she is, there was a certain lack of urgency in her vision - dehumanising the humans, evoking the impersonal elements of nature. Can it be because she lives abroad?

Moshe Efrati, in the programme of his own company, presented ballets that had gut value. Perhaps through his work with deaf dancers, perhaps because he has matured from the boy with big ideas to the experienced choreographer, he has simplified his approach without making it simple. He seemed to have grasped that images alone, however well sculptured, are not enough. Still slipping occasionally into quirky movement, his themes had subtlety without over-dance and dancers. In "Alter Ego" for instance, he expressed through bodily the quotation from Martin Buber, "My Thou affects me as I affect it."

Miriam Sharon has done something quite different but also with this capacity to balance and project moods and emotions. In her "Hymn to Jerusalem" she has offered the contrast of "Lamentations" for the destruction of the Temple with the "Comfort" promised by Isaiah. Yet it is not something relating to the past only. The ballet has a contemporary potency as

presented by the Bat-Dor company. Dora Reiter Soffer, in his "Visitors of Time" (also for the Bat-Dor company), has used a universal rather than a Hebraic theme - yet where has it more relevance than here? A woman longing for her dead husband, a mother yearning for her dead son, conjures them up in her dreams. She has lost them to the war and her fantasy is as much in waking as in sleeping. This implication for Israelis is immediate and real.

If any further instances are needed to establish the impulse and importance of ballet creation in Israel, there is Sara Levi-Tanai's "Mortars, Bushes, Baskets" (for the Inbal Company). This is ethnic dance-drama - showing women's life and labour from youth to the grave. Yet in essence it is no parlor piece. Women may no longer be pounding pestles in mortars or carrying baskets on their heads, but the rhythm of the choreographer's poem is still central in their lives. When the dancers sing the word *ovedat* - "I work" - it holds as pulsing truth in today's life, too.

So Israeli choreography is not suffering from spent passions that create the sense of *deja-vu*. It is vigorous, young, exploratory. It travels. It is positive. The paradox is that it draws all this from its ancient traditions, for which dance idiom is rarely the vehicle. The challenges Israelis face overcome any feeling of exhaustion from which Europe, according to Helmut Schaler, is suffering.

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הכרזה מן האולם

Flemish diplomat

MEDIA WEEK/Nechamah Golomb

PETER PAUL RUBENS, the Flemish artist, was born in Antwerp in 1567. Besides being a painter, Rubens was a distinguished linguist and a diplomat. His artistic works were influenced by Raphael, Michelangelo and Titian and he in turn had a great impact on French artists of the 17th and 18th centuries. A new five-part series, Rubens, which begins on our screens on Sunday (22.00), tells the story of the artist's life from 1598 until his death in 1632. Johan Lyeen plays the title role. Unfortunately, however, there won't be English subtitles to this Belgian series.

The following evening we can see Power Struggles (21.30), a Granada Television film based on the true story of two young Americans who forced a dramatic series of public hearings on reactor safety which helped change the course of the American nuclear power programme.

"Cover Girls" is the title of the Saturday-night thriller (TV, 22.10). Two top fashion models are actually undercover agents for the U.S. Criminal Intelligence Unit. San Argos, a small European protectorate, is the site of quite an interesting "modeling" assignment.

The Wednesday film is Brian's Song (TV, Wednesday, 22.00), originally scheduled for broadcast three weeks ago but postponed because of the TV and radio journalists' strike. This football drama is based on the unique relationship which developed between Gale Sayers (Billy Dee Williams) and the late Brian Piccolo (James Caan), star players for the Chicago Bears.

ON THURSDAY evening Maccahi Tel Aviv's basketball team will play Juventus Bolognese at Yot Eliahu. The match will be screened live (20.15) and broadcast on Radio, 2nd programme (20.30).



Rubens, with Isabella, in the series on the painter's life. (TV, Sunday: 22.00.)

On Sunday evening there will be a recording of Burt Bacharach's performance with the Edmonton Symphony Orchestra (TV, 22.50). "For Love of Love" is the title

of this week's instalment of *Upstairs Downstairs* (Wednesday, TV, 20.00). Elizabeth is in love with Laurence Kirkbridge, a scruffy poet; when her parents discover that, in spite of his appearance and way of life, he comes from a good family, they reconsider their rejection of him.

For those who are still following Emile Zola up in conscience humunc (Friday, TV, 21.20), this week's episode is the final one. Zola is found dead in his bed. Four years later Dreyfus is cleared by an appeal court. What a pity that Zola didn't live to see that day.

This week's English Language Drama (Radio, 1st Programme, Friday, 23.00) is Christopher Hampton's "Treats." It is a tough and very witty exploration of the tangled relationships between three people. Ann and Patrik are comfortably settled in their flat, but their domestic calm is shattered when Ann's aggressive ex-lover suddenly turns up.

Charlia Orde Wingate, the British officer who was such a good friend of the Jewish people, died in Burma 35 years ago. He will be remembered by people who were close to him — Ya'el Wolzman, Haim Laskov and others (Army Radio, Thursday, 22.05).

A dramatic message signalling a club shift

BRIDGE
George Levinrew

E.P.C. Cotter, bridge columnist of London's "Financial Times," was thrilled with today's deal in which he made an unusual call, by sending a dramatic message to his partner.

South's bidding left much to be desired. The solid spade suit was selective, and South neglected to support his partner with a raise in hearts, against which there was no defense.

The opening lead by Cotter in the West was the singleton diamond, and East won the first two tricks with the ace and king of diamonds.

On the second trick, West discarded the heart two as a signal for a club shift. He certainly did not want the lead of a trump, and if he had wanted a heart shift, he discarded would have been a high card for the higher suit.

East played the club ace. West saw that the setting trick could be the ruff of a diamond, so he gave a remarkable signal by the play of the club king on his partner's ace. With the queen in dummy, it was clear that a club return should not be made. It could only mean that he wanted another diamond to be played. This promised West's spade 10 to be a winning card, and thus the contract was set.

West led the spade king. On seeing dummy, West sought a way to prevent South from winning a trick and running the diamond suit with a finesse. He continued with a low spade to put dummy on lead with the queen.

Dreyfus ran the club jack on which West dropped the 10. South was now eager to win four club tricks so he led the club nine which West again ducked. A low club was again finessed, and surprise! Chagas won with the king! Now West won with the spade ace and led a spade to his partner's 10. Dummy discarded a diamond and a heart. East played the heart ace and then a low heart, which Chagas allowed to run to the queen in dummy. Declarer could make the diamond ace and king for a total of only six tricks; set one. (These deals were reported by the International Bridge Press Assn.)

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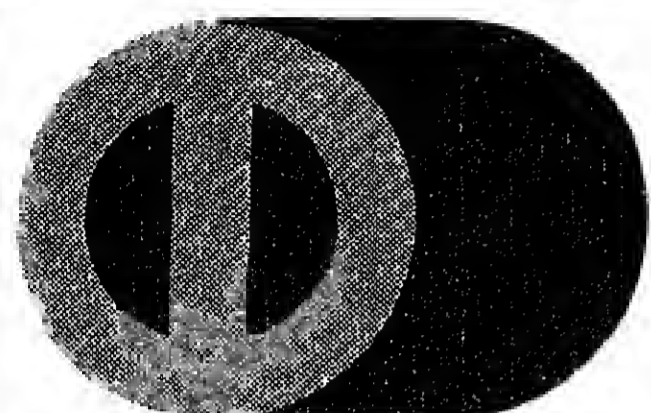
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The human side of the coin

مستدا من الأصل

BARRELS containing organophosphate pesticide residues have been found in several food-processing plants in Israel, admits Aaron Eisenberg, the chief toxicologist at the Health Ministry.

Organophosphates belong to a class of chemicals developed as by-products of nerve gas research. They attack the nervous system by inhibiting blood enzymes which help to regulate the body's nerve impulses. If enough of these enzymes are affected, the result may be paralysis of the diaphragm leading to death by asphyxiation.

The Health Ministry took care of the problem by issuing regulations on September 4, 1978, banning the use of recycled insecticide barrels in food-processing plants.

According to Eisenberg, "no imminent danger was present in the use of the barrels. Therefore there was no recall of any possibly contaminated products, nor was there any notification to wholesalers or consumers that organophosphate residues were found in empty barrels ready for use."

No check was made of food or juice or other products already stored or shipped in the barrels. "There was no special test because we found such low levels at the swab tests that it was not conceivable that detectable levels would be found in food," Eisenberg declared.

I discovered in fact that organophosphate traces were found in the Pri-Ze fruit and vegetable canning plant in Hadera, the Zohar soap factory in Kibbutz Daliyyah, and the Milos citrus and fruit products plant in Nahariya.

PRI-ZE is one of the largest canning and processing plants in the country. They produce orange and tomato juice and fruit concentrates, in addition to pickling and canning tomatoes and cucumbers. Milos markets orange, lemon and tomato juice, both in ready-to-drink and in concentrate form. Though some of their products are labeled under their name, many are sold under various distributors' labels.

Zohar makes detergents and other cleaning materials for both domestic and industrial use. The new regulations make it illegal to use in food-processing plants any barrel that has once contained a "dangerous substance," as defined by law. (A new barrel costs IL300, whereas a recycled one costs only IL30.)

Apologists argue that it has not been proved that anyone has ever been harmed or killed by organophosphates found in Israeli food.

However, a press release from the Health Ministry dated October 24, 1978, states quite clearly that several workers in the barrel-recycling plants had indeed suffered from poisoning as a result of working with organophosphate residues.

Eisenberg points out that in addition to the regulation banning the storage of food in barrels containing dangerous substances, there are other regulations which forbid the throwing of chemical wastes from the barrels into municipal sewage systems.

But the problem is enforcing the law. Eisenberg admits there has been no feedback from factories on compliance with the laws.

THE LONG-TERM effects of exposure to organophosphates have yet to be determined. Many of the pesticides, however, are known

Reaping the whirlwind



Pesticide residues have been found in containers used in local food-processing plants.... Farmers are clamouring to use Temik, an insecticide that is more toxic to mammals than to insects.... The concentration of pesticides in Israel is eight times higher than that found in Western Europe—these are some of the disturbing facts unearthed by the Post's STEVE ROSENBERG.

mutagens. And what is especially disturbing in the local context is that our farmers use huge quantities of these substances and are not always as careful as they should be. For example, they are liable to ignore warnings on labels.

According to information supplied by the Plant Protection Department of the Agriculture Ministry, more than 21,000 tons of pesticides were sold in Israel in 1977, of which 3,200 tons were organophosphorous compounds.

BUT THERE ARE only four people in all Israel whose job it is to make sure that pesticides are stored and used correctly in all the kibbutzim and moshavim in the country. They are also supposed to check the hundreds of insect and pest exterminators who work in urban areas, as well as companies that spray fields from the air. The group constitutes the Pesticides Monitoring Division of the Nature Reserves Authority, which is under contract to the Health Ministry.

Unfortunately, its powers are limited to enforcing pesticide storage regulations. Amos Rubin, the entomologist who is head of the division, says that the most potent weapon against violators is the threat to cancel supplies of pesticides.

Rubin says that the Agriculture

Ministry has only one inspector whose job is to check if the contents of a package are what is listed on the label.

ON THE OTHER hand, the ministry is responsible for licensing pesticides. Requests to use them originate at the ministry's Department of Plant Protection and Inspection, headed by Dr. Shimon Pappo. If the department is satisfied that a product is effective, and that its use is justified, it will pass on the request, with its recommendation, to the Health Ministry.

The request then goes to a four-man coordination committee for the approval of agricultural pesticides. Besides Eisenberg, Emil Wessenberg, who is director of the Institute for Control of Medical Substances, represents the Health Ministry. Dr. Mordechai Vermes, director of the Agriculture Ministry's pesticides division and Michael Egged, director of the toxicology laboratory in the Veterinary Institute, are the two delegates from the Agriculture Ministry.

Eisenberg describes the process of approval as "multi-tiered." Not only the effectiveness of a pesticide, but also its toxicity and threat as an occupational hazard, are examined. The environmental effects and the possible danger of the chemical and its residues to

humans are also researched. The major pesticide manufacturers do, of course, give detailed information as to their proper use. They also provide potential customers with an abundance of elicited information and mount seminars on the benefit and application of particular pesticides.

ONE PESTICIDE that farmers are clamouring for is Temik, Union Carbide's trade name for alicarb. Temik is a systemic pesticide which comes in granular form. This means that the poison is absorbed by the root system and translocated to all parts of the plant, including the fruit.

The promotional material put out by Agan, Ltd., of Ashdod, the local distributor, says that Temik is effective in the control of certain insects, including mites and aphids and nematodes.

Packaged in 45 kilo plastic bags lined with tin-foil, the product is sold just as it comes from Union Carbide, says Yehiel Himmelfarb, an agronomist working for Agan.

Temik costs the farmer about IL500 per bag, he says. Most of the pesticide is sold to the Cotton Marketing Board, which in turn sells it to growers. There is no way of limiting the amount sold to a person who has a licence, Himmelfarb notes, refusing to say how much his company has sold. "For commercial reasons, we don't wish to divulge the amount of Temik brought to the country." Nonetheless, one may be sure that the amount is in the thousands of tons.

Eisenberg says that Temik was first allowed in Israel for use on ornamentals (flowers) during the 1968-69 season; its use on cotton was authorized in 1978. Vermes points out that with the introduction of Temik, the amount of aerial spraying of cotton has decreased. (Though cotton takes up only eight per cent of the cultivated land, it consumes 28 per cent of the synthetic pesticides used in the country.)

ALTHOUGH Temik is in fact permitted on a few edible crops in the U.S., it has not been approved for use on such crops in Israel. Over a year ago, the Agriculture Ministry asked the Health Ministry to permit the use of Temik on peach trees. And the Agriculture Ministry has allowed its experimental use on citrus saplings (see *The Jerusalem Post*, January 18, 1978).

According to U.S. Environmental Protection Agency regulations, residues of one part per million (ppm) are allowed in or on potatoes and sugar beet tops; 0.5 ppm in peanuts and sugar beets; 0.02 ppm (negligible residue) in sugarcane and sweet potatoes; 0.01 ppm in meat and meat products and 0.002 ppm (a negligible amount) in milk.

In Israel, the only listed standard in the November 1977 booklet, *Pesticide Residue Tolerances in Israel*, is for cottonseed at 0.1 ppm.

Harrison Wellford writes in *Sowing the Wind* that "Temik is one of the most poisonous chemicals ever developed for general use in the United States." Union Carbide invested over \$10 million for Temik's development and estimated a potential market for it of over \$80 million. The Israeli Health Ministry's data confirming the efficacy and safety of Temik comes from Union Carbide, says Eisenberg.

OBVIOUSLY such a lethal chemical has to be closely

monitored, and indeed there are strict regulations governing its use. Special applicators must be employed so that the granules are deposited under the ground and it may not be applied at all during the 90 days before harvest.

Zippora Yahalom of the Agriculture Ministry's Pesticide Registration and Control Department points out that a licence is needed to buy Temik. It is given after a course of instruction lasting a few hours and a quick test comprising 31 simple, multiple-choice questions. According to one person, the course is not at all difficult.

The test states that Temik is supposed to be applied at the rate of two kilos per dunam. Vermes says its permitted per dunam use is slightly higher. After a person has a licence, he needs a special permit for every amount he buys, indicating the area and the crop on which it is to be used, adds Pappo.

However, since responsibility for monitoring use of Temik in the field rests on only four people in the Nature Reserves Authority, abuse of the chemical is possible.

According to records kept by the Health Ministry, there has been only one reported case of non-lethal poisoning by Temik. Eisenberg says the preliminary report shows that someone in a northern Galilee kibbutz, who was not licensed to use Temik, was distributing it by hand (Temik is also absorbed through the skin) in an orange grove.

Rubin says that one of his inspectors, Peretz Gladi, found Temik being used to kill a phid on melons on Kibbutz Samar in the Arava. Ruben's inspector claims that the person did not realize that it was dangerous to use Temik on edible crops and that its use is limited here to ornamentals and cotton.

Rubin says he and Gladi found Temik on Kibbutz Sa'ad in Spring 1978. However, Kibbutz Sa'ad has neither cotton nor flowers. One moshavnik states that he knows people who apply Temik around fruit trees they use for their own consumption. There have been unconfirmed, though reliable, reports that Temik residues have appeared in some oranges. Other sources indicate that the use of Temik in peaches is widespread.

IN 1969, the U.S. Secretary of Health, Education and Welfare appointed a panel of scientists to look into the question of pesticides and their relationship to environmental health (the Mark Commission).

Reports Wellford: "The commission found that in many instances pesticides account for the highest level of foreign material present in fatty tissue and perhaps in the liver of man."

Says Dr. Jerry Westin of Tel Aviv's Consumer Shield Organization: "Many studies have shown that the concentration of pesticides in Israel is one of the highest in the world, second only to India, and up to eight times the levels found in Western Europe and nearly double even those found in America."

Other authorities confirm that there are already too many pesticides and potentially poisonous chemical residues allowed in our food. It is impossible for an individual to know all the hidden ingredients in the food he eats. However, it is not too much to insist that the use of unpermitted chemicals on food crops be monitored better than it is now, and that the public be alerted to potential dangers by the authorities. □

(Continued from page 12)

ran into trouble. Wherever a dyke of hard, igneous rock crossed the wadi bed — and there were many such places — it had not eroded as readily as the softer stone around it, and remained as dam-like rock hills impeding our passage.

Bit by bit, Shaked coaxed the jeep over boulders and rock ledges, while the rest of us worked hard filling pits and building stone ramps ahead of it. By the time we emerged in Wadi Ba'ba, where the going was good, we had clearly established one fact: Wadi Abu Hamatta was not fit for any sort of wheeled vehicle.

Nearby, where Wadi T'fariya opens into Wadi Ba'ba, we left the jeep to seek out the water source indicated by a blue circle on the map. Following H'med, we soon came upon it: a little perennial pool of greenish water set in a

small oasis of a few date-palms. The water was too saline to drink and barely suitable for animals. After taking a duly-labelled sample, we continued up the wadi which filled with great sandstone boulders as it narrowed. Torrential floods of past years had cut deep into the banks of the wadi, exposing fantastic layers of pink and ochre sandstone. Gigantic boulders in crimson, purple and black were tumbled together in a cyclopean upheaval of blazing colour and jagged shapes. Here and there among the rocks hung pine-green, gossamer-like shrubs; bushes of thick-leaved, silvery Sinai caper were rooted in the crevices.

El Rakis is a large Beduin village that grew up around a sizeable manganese miners' camp in the upper reaches of Wadi Ba'ba. Above it to the east,

the mountainside is perforated with abandoned mine-shafts. The climb from Wadi Ba'ba to the mine-shafts revealed new vistas at every step. The mines, just high enough for a person of average size to stand up, provided spooky thrills; the overall prospect from the top of the mountain took in the surrounding country and was at once dramatic and serene. The climb down was slightly dangerous and accordingly exciting.

On a slope above nearby Wadi Hredj, there were ancient Egyptian mines — perhaps copper workings — with the ruins of what must have been a well-guarded miners' camp. A fine hieroglyphic inscription graced the rock-face above it, and the entire site was marked by a large, wind-eroded sandstone stile, now lying on its side in a commencing

spur of the mountain above. Below, a little distance up the wadi, was a rich concentration of unusual rock-drawings: ostrich being hunted by a man with a bow and arrow; named riders on camel-back wearing what seemed to be uniforms; the ever-present ibex; and even a realistic rendering of a cow and her calf that recalled ancient Egyptian paintings.

HERE THEN, was a good hiking route, not too difficult nor too easy, offering a variety of interesting sites and superb views of the landscape. It would be accessible by heavy truck if Wadi Abu Hamatta were by-passed by using a somewhat roundabout way.

Among the other finds of the survey there was much to attest to a former abundance of large game-animals in Sinai. On almost

every water divide, between drainage basins of wadis, were ingenious leopard and hyena traps constructed of stone. Realistic drawings of leopards, ibex, gazelles, addax antelopes and ostriches, and even one of a lion pursuing a bull, decorated rocks and boulders. At the edge of the sand-plains south of the Tih scarp several "desert kites" were discovered — huge, corral-like traps for hunting gazelles, and perhaps antelopes which, like ostriches, were still known in the region in the last 200 years.

One of the teams brought back several signs of more recent visitation from Um Bugma reading: "Halt here for coupling." We were disappointed to learn that they were instructions to the operators of the overhead cableways as to what to do with the manganese-ore wagons. □

Pessach begins around the table

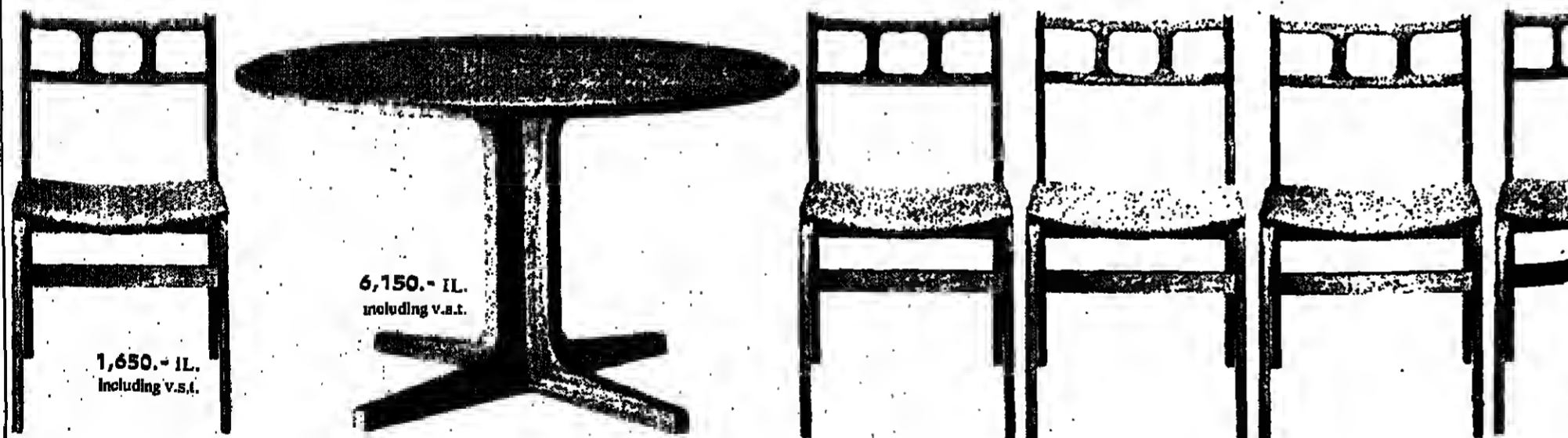
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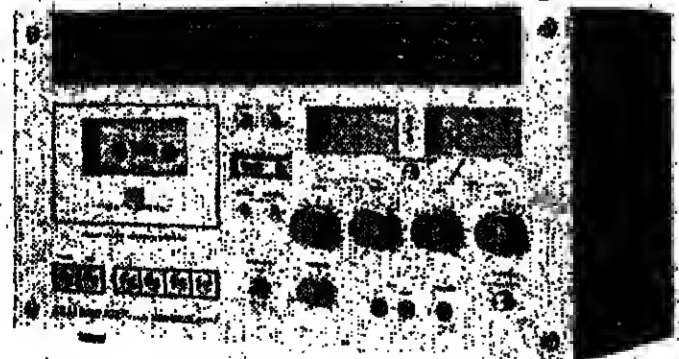
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הכרזה פתח הארץ

Homeless flotsam



YOU ARE EITHER a *café-mensch* or you are not. I am. I love the solitude in the midst of the hubbub of a crowded café, the animated comfort of anonymous proximity to one's fellow *café-menschen*.

Poets, painters, writers, journalists and scholars practise a lonely profession, unlike Kojak or that bunch of mangaral sob-sisters known as "The Brothers," who are never seen on their own. To refurbish the lamp of inspiration, they need their daily "fix" of friction with their own kind.

Not being able to compete in the race for success, most of them live in circumstances precluding the entertainment of friends at home. The café is the *salon* of the Bohème, the upper-class poor, or to use an outdated term, "the great unwashed."

With the improvement in living standards, café life has much declined, although most cities still sport some such establishments — the last redoubts of a tradition which is dying under the devastating effect of the affluent society on the citizens of Bohemia, now lucratively employed by press, advertising, and the more staid Halls of Academe.

In Israel they take the form of the Oriental tradition of the all-male café, contrasting sharply with the European one, where the presence of the fair sex adds baire. There is nothing like the view of a well-endowed bosom to stimulate the floodgates of effusion and kindle the flames of both intro- and extrospection.

Café Society (Mr. Bradshaw's misleading title) today means a glittering coterie of well-to-do limelight-seekers, whose trysting places are the rendezvous of fashion, usually nightclubs.

THE BOOK traces the history of the watering holes of the Bohème and intelligentsia, the haunts of the *voyeur public*, the cauldrons where ideas were spawned, ideologies hatched, debated and blown to pieces — each piece becoming the nucleus of other ideologies — where plots were laid (Démoullins led the nitpick on the Bastille from the Café de Foy), and revolutions sketched, in vibrant colours.

"And who is going to start this revolution?" asked a Viennese cynic in 1814. "Herr Trotsky in the Café Central?" There one could listen to and share in sonorous discussions till the early morning hours, not only about the meaning of meaning, but also about the meaning of the meaning of meaning; and there poetry, whether good or applauded, was reverently adjudged.

It was the English, whose good sense taught them to leave domestic bliss at home, who invented the coffee-house. The Turk's Head, opened in London in the year 1659, was the headquarters of the Coffee Club of the Rota, named after the plan of one of its members to retire MPs annually by rotation — not a bad idea, since it would get rid of generous Mr. Platto Sharon, and the appealing Mr. Rechtman, and a lot of the dead wood solemnly parked in the leather fauteuils of the Knesset. The Club sported such illustrious names as Samuel Pepys, Prinsesgod Barbones and William Perry, the founder of life insurance.

With coffee two-pence and grass tea a penny ha'penny per dish, the coffee-house, unlike the tavern was "a sanctuary of health, the nursery of temperance, the delight of frugality and academy of civility, the free school of ingenuity."

Soon coffee-houses sprang up like mushrooms, many catering to special interests, like Lloyd's in Fleet Street, where insurance underwriters met to spread the risks of venture amongst their colleagues. Gradually the once public coffee-house became

select clubs: The Scriblers, the Kit-Kat, the Hanover, the Ugly Faces, and the Lazy Club (whose members wore nightgowns around their heels).

By 1700, there were no less than 2,000 coffee-houses in London. Yet, from the Turk's Head in the 17th century to the Café Royal in the 20th, the coffee-house has been a meeting place of gentlemen, whatever their outlook or profession.

Wim van Leer

PARIS, A RELATIVELY late starter, had, by 1807, over 4,000 cafés, which became the trysting grounds of the citizens of that imaginary country, Bohemia.

The name Bohème was invented by one Henry Murger, a rat-poor writer hooked on coffee, author of *Scènes de la Bohème*, and an habitué of the Café Momus. Around him formed a group of people who believed that with paint and pen they would achieve the social aims which the armed revolution of '48 had failed to deliver. Of diverse outlook, allegiance and talents, their common denominator was lack of recognition, capital and income.

Hers Baudelaire, de Nerval, Husson, Schanne and Théophile Gautier met daily over their démitasse which, with four lumps of sugar, a glass of water and a thimbleful of cognac, cost three sous (Fr.0.15).

Mr. Bradshaw's pages glitter with the now famous names of the Impressionist painters, the poets,

the writers and the playwrights, as well as with the names of the cafés they frequented, now mostly extinct. Where he falls in his inability to transmit what it felt like. He speaks of Devil A belaithe, the *Green Fairy*, the poor man's cocaine, yet fails to convey the devastating ravages, like de Maupassant in *La Horla*.

Inevitably the tourists drove the artists from the Butte de Montmartre to the next centre of gravity, Montparnasse on the Left Bank. The time is post WWI and the American expatriates like Hemingway, Scott Fitzgerald and Morley Callaghan made common cause with the French Bohème around the *Carrefour Volin*. The centre is a converted builder's yard, the *Coupoles*, with the *Café Select*, *Café de la Fontaine*, *Café du Dôme* and the *Closerie des Lilas* as satellites. Readers having their appetites whetted but not satisfied, are referred to Hemingway's posthumous *A Movable Feast*.

Apollinaire caught the atmosphere: *Sols de Paris l'ours du gin Flambant de l'électricité... Les cafés gonflés de fumée Orient tout l'amour de leurs tsiganes*.

But now it is moving-day again. This time to St. Germain-des-Prés, *sur Deux Magots*, Sartre's own *Café Flore*, and, for the well-heeled, *Brasserie Lipp*.

MR. BRADSHAW devotes a chapter to London's Café Royal, with Oscar Wilde, Aubrey Beardsley, Frank Harris and A.E. Housman in the cast. But, what with the isolated comfort of their specialised clubs and the uncomfortable conviviality of their pubs, the café in the continental sense never caught on. Slabs of dialogue and bon-motary serve to cover the paucity.

ON CAFE life in Vienna, Prague and Berlin, he appears not to have done his homework. Mr. Bradshaw mentions the *Café Central*, *Bogner* and the *Silbernes Kaffeehaus*, and gives us such facts as Tiesot's "The history of the *Café Daun* is the history of Austria," and the sort of literary bric-a-brac as can be culled from records.

And that is where the book fails. It weaves a tissue of places and names. But it never tells us what the atmosphere was like, the bombast, the raillery, the mocking monologues, the knife-edged repartee, the alcoholic non-acquirit, the bleeding heart introspection, the bravado *mea culpa*, the maudlin badinage.

Where are the cranks, the studs, the queens in full flood, the in-

tellectual hillbillies of the 49th State? So much for the cast. And what about us, the voyeurs, the kibbitzers at the never-ending festa, seeing life as framed by the windows of the *Coupoles*? What Kinsley or Masters and Johnson did for sex, Mr. B. does for café-life. The facts without the flavour. The subject still awaits an author who gives us the fragrance as well as the stench of the flowers of evil and their exotic gardens.

LITTLE IS predictable in this world of ours. But one thing is sure. Were I to walk into the *Coupoles* tonight around ten o'clock, this place would be crowded to the gills, the jeans-clad, chain-hung, long-haired Bohèmes stubbing their Gitanes with nicotine-stained fingers into the triangular ashtrays, eating and drinking close together around the paper-covered tables, their coats and scarves stuffed on top of the back rests. At the far end the bourgeoisie would be "dining" at damask-covered tables, some super-bourgeois having their napkins tied around their necks. But at the paper end would be at least five people I know, one or two well enough to greet.

There would be the rouged, lioness, aging pooker, usually sitting alone, chain smoking and staring into a smoke filled void. There would be that severs American couple, the wife hung with ceramic jewellery, the husband carting mighty tomes; the young Vietnamese sculptor, his black sweater grey with the dust of his labours; the long-haired (what's left of it) "Instant" artist, hoodwinking tourists to let him draw their wives' portraits, turning every Miami *yachne* or Dakota goddess doing Europe into a *Playboy* catfired. All are part of the inventory.

Soon the sweater girls of the *Herold Tribune* will mock their rounds and, when the theatres and movie-houses close, the slow searching cottillon around the tables will start. By that time the paper table-covers will be scribbled with sketches of faces at other tables, film framings, script breakdowns, phallic omblems, planning concepts, micro-accountancy and mysterious surrealist graffiti. On the way to the telephone/toilets in the rear, one will pass pockets of Swedish, English, German, Hebrew and very vocal American youngsters with Bugs Bunny accents.

Yet in that strange mixture I would instantly feel at home. For home is not a flag with associate language, nor a pile of bricks, nor an orbit of endeavour. It is people. Skin of my skin. However unwashed. □

Brots is not talking about an ideal society: he is bashing his mind to the hard realities of the South African situation. If the whites had introduced systematic consultation, he says, there would have been a role for the black moderates. As it is, only the radicals can make their voices heard, through riots and violence.

Fagan has a phrase, "instead of government by representation, government by consent." It sounds elegant, but surely has little meaning if the blacks are denied at least the right of veto.

Brots's point is that consultation, though it is not much, is better than nothing. It would give the blacks bargaining power. It might have opened the way to their political advancement. The present situation is a stalemate, which looks auspiciously like a checkmate. □

Temporary sojourners

THE POLITICS OF SOUTH AFRICA by Howard Brots. Oxford, London and New York, Oxford University Press, 184 pp., £8.

David Krivine

permanent residents of the white cities, they would have to be granted the vote.

If that happened, the whites would be swamped. How to prevent it? By pretending that the blacks do not really inhabit the big cities, but are only "temporary sojourners." Their real homes are held to be in the reserves. Needless to say, such a view is

not realistic, because the blacks are an integral part of the South African economy. The sojourners are far from temporary; they have permanent homes in the white areas, constituting today a good half of the urban population.

Prof. Brots seeks a solution in the here-and-now, a practical formula which should benefit the blacks without frightening the whites out of their wits. He thinks he has one. He discovered it in the writings of Chief Justice H.A. Fagan, an eminent Afrikaner who died 16 years ago.

FAGAN'S IDEA was that "counting heads" was not the only way of being "democratic." Although

SOUTH AFRICA is at stake with a deadlock over the colour problem, which is frightening because it does not admit of any compromise.

Admittedly, the whites offer a solution in the "homelands" — where the blacks are granted a measure of self-rule. But the blacks have no say at all elsewhere, although more of them live outside the homelands than in. Their status in the white areas (which comprise by far the largest part of the country) is that they are non-citizens there.

Prof. Brots, a zoologist from McMaster University in Canada, attributes this holdup to the "one-man-one-vote" doctrine. The United Party — once the main opposition to the Nationalists (they are now out-ranked by the anti-apartheid Progressives) — thought that if the blacks became

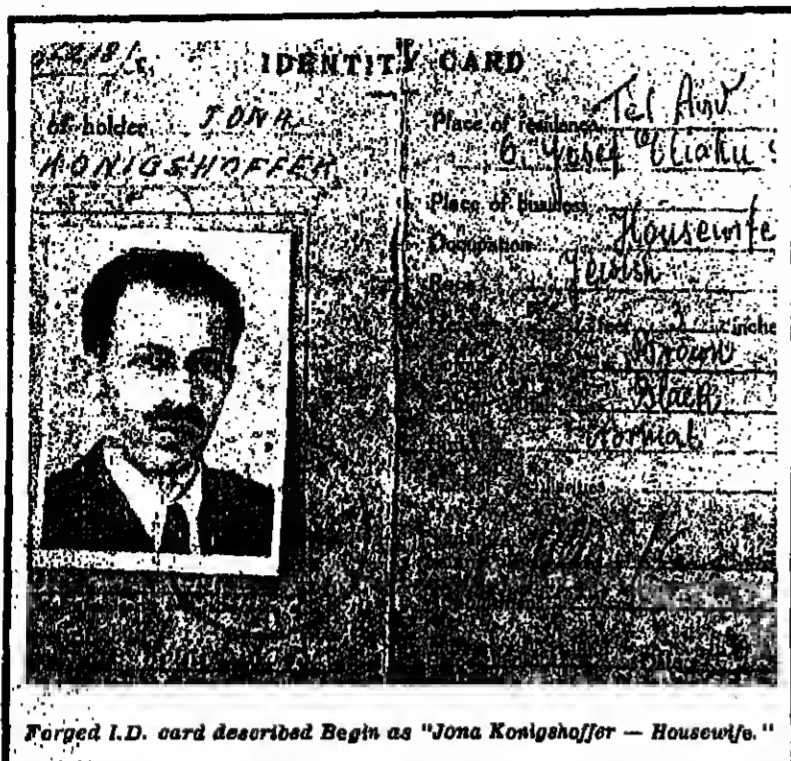
THE RISE TO POWER of the Likud has created a favourable background for putting forward — with a hitherto unknown popular appeal — its own perspective of historical events in Eretz Yisrael. Indeed, one of the tasks closest to Manahem Begin's heart, when he formed the Herut Party in the newly-established state, was to keep alive the traditions of the Irgun Zvai Leumi. For years, Herut circles have lived with a frustrating feeling that their side of the story was systematically overshadowed by the dominant Hagana-Labour-Histadrut side.

Among recent efforts to remedy the situation is this volume by journalists Aviezer Golan and Shlomo Nakdimon (the latter has since become the Prime Minister's press relations aide). Titled *Begin* and thus presumably a biography, it is actually a concise history of the movement, in which Begin serves as chief protagonist.

Once its basic partisanship is accepted, the book proves to be a clear, unpretentious and useful reminder of that other side of the story, especially of the turbulent period which preceded the establishment of the state, Israeli youth today knows little about the Irgun's intense struggle against the British authorities in Palestine. This volume tells the story in sufficient detail to fill the gap, but it is not over-drammed with facts or laden with ideology as to turn the reader off.

Rejecting the position of the Yishuv's leadership, the Irgun, led by Begin, set out to fight the British while World War II was still in progress. Begin always attached great importance to words, and he insisted that a Proclamation of Revolt be issued in order to articulate the Irgun's

Revolutionary leader



Forged I.D. card described Begin as "Jona Konigschaffer - Housewife."

BEGIN was by Aviezer Golan and Shlomo Nakdimon. Edanim Publishers, Yediot Aharonot edition, 284 pp. No price stated.

Reuven Rosenfelder

to the authors, to a fatal error by a ranking British administrator who ignored a warning.

The British retaliated with a series of hangings which in turn resulted in the kidnapping of British personnel to forestall further hangings. In one dramatic exchange, the Irgun executed two British sergeants, after the cabinet in London insisted on the hanging of three Irgun members who had taken part in a raid on the infamous Acre jail.

Another aspect of those troubled times described in this book is the

hostility within the Yishuv itself between the established leadership and the Irgun. It culminated in the "Season," in which the Hagana went all out to put an end to the Irgun, at times even cooperating with the British secret police. The "Altalena" incident (the subject of another book by Shlomo Nakdimon), which sealed the fate of the Irgun and created an intense, lingering bitterness, must be viewed against this background.

THE OPENING chapters of this biographical history are devoted to Begin's childhood and development into the leadership role of Betar in Poland. An overriding sense of transcendence, hardship, even grimness, marks these years. He native city of Brest-Litovsk, with a Jewish population of 30,000, was in a precarious position on the Polish-Russian border. The Jews of Brest were prey to shifts in the political mood, victimized by larger forces in the arena. During World War I, Begin's family had to hide in a forest. His father, Ze'ev, provided an example of a proud, conscious Jew and Zionist, who became a leader of the Jewish community in his city. He was killed by the Nazis.

A fiery speech by Jabotinsky sparked in the young Begin a commitment to the Revisionist movement. Studying law in Warsaw, his involvement grew, along with his stature as orator and leader. He suffered continuously from a lack of money and material comforts, but it mattered little to him. With the outbreak of World War II, he was arrested by the Russians and sent to prison. Eight months in frozen Siberia fixed in him a lifelong hostility to the Communist regime. After his release

he undertook a grim search for members of his family.

It was not until 1942 that Manahem Begin, by then a prominent figure in Eretz Yisrael, finally arrived in this country with the Irgun's Polish Army of General Anders (his wife, Aliza, came earlier). He was soon called upon to take command of the Irgun. Years of hiding and personal isolation followed. Contact was maintained with a mere handful of trusted underground members. The British posted a reward of £10,000 — a real fortune in those days — for his arrest. He was never found.

UNLIKE THE substantive and historically interesting sections on Begin's youth and the Irgun's activities, the closing part is an unedifying and hurried review of the years in the political desert as leader of the opposition. The last chapter, devoted to the Camp David summit, reads like a rehash of afternoon-paper dispatches, replete with familiar Fraas Office photos.

Altogether there are many photos, adding a visual dimension to the narrative. People like to look at pictures, evoking times past, but this book would have been better for greater selectivity in illustrative material, especially as regards portraits of various members of the movement. Many photos are displayed full-page, adding drama but accenting an unpleasant starkness. A further drawback to the visual side is the poor quality of the printing, which casts a pall of technical cheapness over the entire production, despite the glossy dust-jacket.

On the whole a somewhat uneven undertaking, but a good primer, skillfully written, on some pertinent history of the not-so-distant past. □

Harper's bizarre

FRANK MUIR GOES INTO... by Frank Muir and Simon Brett. London, Robson Books, 144 pp. £8.25.

Alex Berlyne

FRANK MUIR'S script-writing partnership with Denis Norden which lasted for 25 years produced many memorable BBC programmes, including the much-loved *Take It From Here*. In 1967 they decided to go their separate ways, Norden to write film and Muir to write books as well as running comedy for the BBC and London Weekend Television.

A couple of years ago, Muir achieved a terrific success with the "irreverent companion to social history," *The Frank Muir Book*, which ran through five reprints within a few months. He has another winner in *Frank Muir Goes Into...* based on an award-winning radio show which was compiled and produced by Simon Brett and which featured Alfred Marks, the London Jewish actor.

THE BOOK is an attempt to convey the show's lighthearted miscellany of themes in an anthology format to the printed page. A generous collection of the often hilarious, sometimes wry observations of the wits and eages of the past has been sprinkled with some delightful old chestnuts and bizarre items from the press — all spiced with the genial urbanity and humour for which Frank Muir is renowned. The result is an enjoyable *leitmotiv* which should be dipped into from time to time or which would make an admirable bedside book, but I must confess I myself gobbled it up in one greedy session.

In short, Mr. Muir is very much to my taste; as Benjamin Disraeli put it, "My idea of an agreeable person is a person who agrees with me."

THE ITEMS on Marriage food one to believe that it is one of the most abused institutions in the world, remarks Mr. Muir. A minority view was expressed, surprisingly enough, by Oscar Wilde who once pointed out the advantage that wedlock enjoys over "extra marital engagements." "Twenty years of marriage make a woman look like a ruin," he observed, "but twenty years of marriage make her something like a public building."

Just to balance things up, Muir includes this item from the provincial press: "The marriage of Miss Anna Bloch and Mr. Willis Dashwood, which was announced in this paper a few weeks ago, was a mitaka and we wish to correct it."

THOSE WHO fail to anticipate the problems that the arrival of children bring would do well to take warning from an item which appeared in an Indian periodical: "In our last week's issue we announced the birth of a son to Mr. and Mrs. Gilbert Parkinson. We regret any annoyance that this may have caused."

Muir agrees with modern psychoanalytic theory that childhood influences are powerful and lasting. He quotes from a letter which once appeared in *The Brighton and Hove Herald* and which may lend considerable

weight to the thesis: "What nonsense to suggest, as your women's page did last week, that the use of a dummy is either unhygienic or a bad habit which could become hard for a baby to break," the writer fulminated. "I have derived great comfort from my dummy for over 40 years, and I find it gives much greater oral satisfaction than the unhealthy cigarette. It is also much cheaper."

Freudian theory is fine as far as it goes, Muir says, but the Oedipus complex should be extended to include uncles, aunts, cousins and other members of the family. H.L. Mencken did the preliminary spadework. "Every man," he wrote, "sees in his relatives... a series of grotesque caricatures of himself."

The family is on the way out anyway, according to current sociological theory, and the result is that a spirit of unbelievable callousness is now considered quite acceptable. The very fabric of society is threatened, says Muir, by this advertisement from a Tippecary newspaper: "For sale. Nine 7-week-old chickens; would sell mother, too! needed." The permissive society is less a threat to family life, says Muir. Consider the following classified ad, more outrageous in its way than the blandishments of message parlours which have invaded the Israeli press: "For sale. Honey-moon cottage. Sleeps three."

THE WHOLE BOOK is eminently quotable but space and the onerous law limit me here to just one more item, this time from Muir's "Food" section, which only goes to prove that you take your life in your hands every time you go out to eat (pace Halm Shapiro). It appeared in the *Western Daily Press*, and, I feel, deserves pride of place in my collection of bizarre press reports: "Waitresses used eyebrow tweezers to remove flakes of rust in dishes of jelly at the cafeteria. And Councillor Will Johns, who told this story to the city council last night, asked that in future the eyebrow tweezers be sterilised."

I am very grateful to Meers, Muir and Brett for this vastly entertaining book and, in return, would like to offer them a few items, culled from the columns of *The Post* in recent weeks, for any future edition they may be contemplating; they are poor things but mine own.

An advertisement for a group medical practice made me reach for my scissors last month. It was headed: "Chinese Medicine (Acupuncture) Has Struck Deep Roots in Israel."

An imported delicacy from Nova Scotia was advertised some weeks ago. It is available from the firm's premises which, I noted with disbelief, are situated in Tel Aviv's Rehov Tzomet *Ha'aratz* (Local Produce Street, for Mr. Muir's benefit).

Last but not least, former U.S. president Gerald Ford's visit to the Middle East at the end of January inspired a rather surprising item in *The Post*, and one which seems particularly appropriate for an anthology called *Frank Muir Goes Into...*

"During his stay," the Reuter cable said, "he had talks on the Middle East and bilateral relations with King Hussein. □"

Evolutionary doctrine

UNDERSTANDING CONSERVATIVE JUDAISM by Robert Gordis. New York, The Rabbinical Assembly, 286 pp. No price stated.

Elliott Horowitz

as those "who are sensitive to the problem of their non-observance." This solution, however, can be of little practical significance as there is no way of knowing just how many Jews are troubled by their non-observance. (Besides, is it not a bit too stereotypical to use guilt as a measure of Jewish authenticity, even in America?)

Any Jewish religious ideology which seeks to determine norms on the basis of practice rather than vice versa is bound either to make decidedly arbitrary choices as to whose practice should count, or to make no choice at all and fall thereby into a rather distasteful sort of religious anarchy. Gordis evidently stands in great horror of the latter, but does not give us much reason to prefer the former.

NONETHELESS, he remains unrelenting in his claim that it is really the Conservatives "who are the authentic Jews of rabbinic Judaism" while their Orthodox counterparts "are actually the Sadducees of the 20th century."

Whereas Conservatism, in his view, has drawn upon every facet of the Jewish past, Orthodoxy "has adopted one stage in the history of Judaism, that of Eastern Europe about the year 1700" and stamped it as the "permanent and authentic pattern... for all time."

Gordis himself, however, appears guilty of a similar in-justice in regarding a narrow segment of Orthodoxy as if it were

Evolutionary doctrine

representative of its numerous and sometimes subtle variations. He seems, in fact, to be quite distressed at the notable success Orthodoxy has been enjoying in recent years, and would apparently like very much to conveniently explain it away.

Sklare noted some years ago that the incipient "Orthodox Renaissance" had engendered considerable "anomie" in Conservative circles as it became increasingly clear that this movement had considered moribund was gradually gaining strength, especially among the young. This observation may help to explain why Gordis repeatedly compares the resurgence of what he terms "fundamentalist" Orthodoxy to "the mass growth of evangelical Christianity" in America, and seeks to attribute the recent reappearance of the kippah to the unfortunate impact of the hippie movement. How disturbed Rabbi Gordis must be to find this disagreeable practice prevalent even among students of the Jewish Theological Seminary, where he serves as Professor of Bible and Philosophies of Religion.

HIS PREOCCUPATION with religious ideology also leads Rabbi Gordis to devote considerable attention to working out, as a Conservative Jew, a proper attitude toward Zionism and the State of Israel. He regards Conservatism as having always been staunchly Zionist by nature, but nonetheless finds much to criticize in the movement and the State as they exist today.

Three of the most penetrating pieces in the volume seek to grapple, directly or indirectly, with this tangle. The longest and most

stimulating of them, "Israel and the Diaspora," (which should, incidentally, be read in light of the author's one-time membership in *B'nei Brak*) contains a spirited negation of the once popular notion of "negating the Diaspora." Aside from petty complaints concerning the new generation of Jewish scholars in Israel, Gordis worries about the tendency here to replace Jewish nationalism with Israeli nationalism as well as the attempt to parade Zionism as a sufficiently comprehensive philosophy of Jewish life.

Needless to say, Gordis is less than pleased by the attitude toward Conservatism of Israel's "religious establishment," but he is justified in complaining of "a steady and unrelenting campaign to relegate non-Orthodox Jews to the status of second-class citizens." Moreover, while he oases for the separation of Church and State in Israel, he does not hesitate to demand government funding for Conservative religious institutions. In general, while Gordis shows a genuine concern for improving the spiritual climate in Israel, his suggestions often take on a tone of stubborn yet subtle removal of reality.

RABBI GORDIS had the unenviable fortune of having a *New York Times* reviewer write of his recent *Love and Sex* that it was "the kind of book that made secular Jews think it best to remain in the State of Israel."

It would be inappropriate to say the same of *Understanding Conservative Judaism* but one wonders nevertheless whether all Conservative Jews who read this provocative yet disturbing book written by their movement's outstanding ideologist, will still think it best to remain that way. □

Polaroid Art

In recent years the Polaroid system has won international recognition amongst artists and photographers. Nineteen top exponents of photography art and graphics are participating in an exhibition based on Polaroid photography. The exhibition is open to the public at the White Gallery, 4 Kikar Habima, Tel Aviv from March 16-31.

visiting hours: 10:00 — 24:00

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TIME: 8.30 p.m.

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ADMISSION: IL5.00

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on
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Drunken debacle

THE PUNCH in the gut delivered on the first page of this thriller — man-wakes-up-with-estranged-wife-dead-in-his-bed — hes either to be followed by an uppercut to the jaw, on the order of other corpses dripping blood on the rug, or psychologically rationalized. In the event, neither happens. The reader is treated instead to an interminable, incoherent confession, during which every alcoholic, sexual, and narcotic stop known to the police blotter or the crazed imagination is pulled out.

There must be a market for this kind of fiction: even the blurb flays the sensibilities and titillates the glands: "The ultimate shock novel about what man and women can do to each other." Indeed. And what is that supposed to mean, given the author's dedicatory note to his wife Nancy Friday, to whom he is "indebted" for her "work on female identity and sexuality?" I am not acquainted with Nancy Friday or her work, but I must assume, when confronted with such phrases as "female identity," that the woman I am about to encounter will at least be given a fair shake.

So our author cheats on two counts: before the book is up and away a feminist message is broadcast and the opening paragraphs of the text itself make a promise that, like the dedication, you can bet that Nick Blake is the is never fulfilled. Mr. Manville should have taken a hint from Shakespeare, who knew a titillating something about dramatic tension and suspense. His ghost is heralded, disowned, examined, agonized over so that we seethe with anticipation, our hearts thunder as we await his appearance; the

GOODBYE by W.H. Manville. London, Sphere Books. 316 pp. 95 p.

Evelyn Strouse

Manville ghost, on the other hand, is dumped in our laps before we have a chance to tense our knees, much less our nerves.

AND WHAT ELSE, I ask you, can be new after that? I guess the game is to hook the reader at the outset and once you've got him, no matter how outrageous the blather and how empty the content, feed him enough pornography to sate his voyeuristic libido. At this Manville is a master. His putative example of women's lib (the introductory corpse here) is in flashback, gratuitously glimpsed — a euphemism for eunuchized — in all of the 69 positions, often with a double whammy. That her sex life has no bearing upon her murder or even upon the plot — if the miscellany of killing, pushing, pimping, and alcoholism can be so called — is critical quibbling. With so available a kayhole, who shields his eyes?

The other requirement for such writing — a euphemism, in its turn, for typing — is that the male protagonist be an anti-hero, and you can bet that Nick Blake is the very soul and body of such negation. (The author's *Autopsia* Shakespeare, who knew a titillating something about dramatic tension and suspense. His ghost is heralded, disowned, examined, agonized over so that we seethe with anticipation, our hearts thunder as we await his appearance; the

drunk although, of course, he's given the credentials of a writer unable to get on with the job. Why? Because he drinks. Why? Because his wife left him. Why? Because he drinks. But make no mistake about it, he loves her, and she of course him.

The theme is the chase, unathletically interlarded with you-know-what, with the quarry, after 216 pages, turning out to be exactly who you know it was. Since there are essentially only three male characters, and since the felon could have been neither Old Nick nor his detective friend (although the shadow of suspicion is cast pall-heavy upon him), Felix, the ghostly dope-runner and violator of virgins, receives the laurel.

Not that it makes much difference. These three are distinguishable only by name and profession and physical appearance — Felix, in fact, wears an eye-patch for more positive identification — but otherwise they talk alike, drink alike, fall for the same girls, and frequent the same places. The places themselves have authenticity; Mr. Manville possesses a glib, guide-book knowledge of New York City's Greenwich Village. I imagine he thinks he also has an ear for tough idiom, but the flow that sets one's teeth most on edge is his habit of eliminating connectives and prepositions from live speech. If he were to endow just one character with this peculiarity, it might be justifiable, but all of them talk doggily on, as though "of," "with," "for" etc. were words that had been left out of the language.

Between the Goodbye of the title and the actual exit nothing seemed to go on that warranted my holding the book's door open. But I may be acquaintances or out of step; this exercise in violation and violence was a best-seller. □

Slovenly spicy

PUBLISHERS have astutely seized the chance to exploit Agatha Christie's recent death. After all, she had been blessed with the gift of writing immensely readable and profitable mysteries and was something of a legend in her own lifetime. So her death could not be passed over without digging up the spiciest details of her life. Lo and behold, Ballantine Books have come up with a far from unknown incident from the year 1926, when women had no chests, wore hats over their eyes and ludicrous shoes with ankle-straps, when the motor-car was regarded as a blessing and divorce as shocking.

AGATHA: A Novel of Mystery by Kathleen Tynan. New York, Ballantine. 247 pp. \$2.25.

Aviva Even-Paz

Kathleen Tynan was hired to write this semi-imaginary reconstruction of what happened to Agatha Christie when she vanished for 11 days — a mystery about the mystery-story writer, obviously purporting to be in the style of the master. I remember Tynan as the author of a brilliant first novel, *A Summer Aeroplane*, which for

sheer polish and virtuosity was hard to beat. But what has happened to her since? This is one of the most slovenly written books I have ever seen, my misfortune to be a cooer. It is also one of those infuriating books where you never quite know who is speaking and you have to count the lines of dialogue backwards to make sure. What actually happened to Agatha was that she had a breakdown and hid in Scarborough when her husband asked for a divorce in order to marry another, less formidable, woman. On these few facts Tynan has built a ramshackle, creaking structure with Agatha attempting suicide and trying to make it look like murder by her rival — an ingenious idea but so badly carried out that Mrs. Christie must be shaking in her grave. □

Awful orphans

AFTER TWO COLLECTIONS of highly praised short stories, Ian McEwan has produced his first novel, and it proves a rare breed of read indeed: *The Cement Garden* is a perfectly plausible horror tale.

Four brothers and sisters are suddenly orphaned. Because they have no other relatives, they fear being split up and sent to foster homes or institutions. So they determine to hide inside their house, a vast decaying structure set in a London neighbourhood

THE CEMENT GARDEN by Ian McEwan. London, Jonathan Cape. 138 pp. £3.50.

which is relentlessly falling before the wrecker's ball. The decay of the surroundings and the long shimmering summer percolate an atmosphere of amorose decadence which slowly begins to infect the children. Freed of parental restraints and with nothing but

adolescent heat in their blood and time on their hands, innocence, you can be sure, will not last long. But it would be decadent of any reviewer to reveal any more of the plot of this tightly constructed short novel. McEwan's narrator, Jack, strikes just the right note with his very first sentences: "I did not kill my father, but I sometimes felt I had helped him on his way. And but for the fact that it coincided with a landmark in my own physical growth, the death seemed insignificant compared with what followed." You won't want a reviewer of any other vantagepoint to intrude until you've finished the book. □

THE JERUSALEM POST
30 YEARS AGO

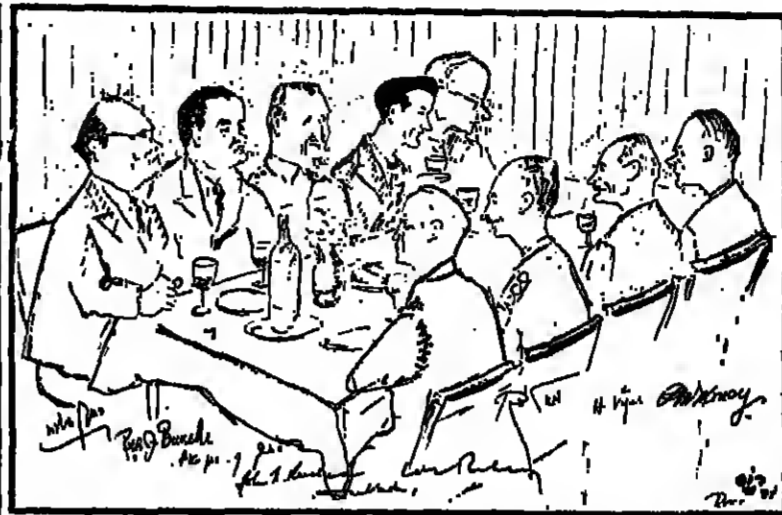
The momentum towards peace suddenly took on a heady speed. An armistice agreement was negotiated with Trans-Jordan which left Israel in secure possession of the Negev, with an outlet to the Red Sea at Elath (then called Elath). Syria and Lebanon indicated their willingness to negotiate with Israel.

Jerusalem, March 13-19, 1948.

The Jerusalem Post was known as the Palestine Post until 13 April, 1950.

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

Column One
By
David Courtney



Lunch at the Kaite Dan (Tel Aviv's most luxurious hotel in 1948), with Dr. Ruhipo Bunche. Among the Israelis are Reuven Shiloah and Yigael Yadin. With Bunche is General William Riley. (Cartoon by Ross).

Israel, Trans-Jordan sign agreement

AKABA, once again, has seered the atmosphere like a tracer-bullet. The narrow wedge of territory between the Trans-Jordan and the Egyptian frontiers, which the U.N. General Assembly of November 1947 decided should provide the new State of Israel with an outlet to the Indian Ocean, has been occupied by troops of the Israeli Army in a bloodless operation which may prove to have been one of the most skillful in that army's short and remarkable career. It may also prove to have been an operation with extremely valuable political consequences. The fact that it was felt necessary to undertake this movement, and the reaction it brought forth in Amman and London, sufficiently indicate its significance. It is now fairly clear that only military action initiated from beyond its frontiers could drive Israel out of any part of the Negev allotted to her under the original U.N. Partition scheme; and that the British hope to keep Israel out of at least the Eastern Negev, and to retain exclusive rights of development along the Gulf of Akaba, has gone the way of all other British hopes regarding the future of Southern Palestine.

The original establishment of a considerable British garrison around Akaba village was probably intended to frighten the Jews away from that area. It was not an unreasonable supposition. The terrain between the two frontiers, where it narrows to form the Coset of Elath, has long been regarded as impassable to large bodies of men moving with equipment and armour; and it was therefore assumed that Israeli forces would be unable to reach the coast.

(David Courtney was the pen name of D.E. Elston, who came to Palestine during World War II from England to head the Political Warfare Executive's radio station in Jerusalem.)

The document was signed for Israel by Mr. Reuven Shiloah and for Trans-Jordan by Colonel Ahmed el Jundi and Lieutenant-Colonel Mohammed Muaytah. The points of agreement were:
1) a general cease-fire between the armed forces of the two parties;
2) a general cease-fire shall be complete and enduring and shall apply to all elements of the military forces under the command of the two parties — land, sea and air — wherever they are located, and shall extend in all sectors in which the armed forces of the two parties are found in proximity to each other, beginning in the north at Khirbet Deir Arab;
3) no element of the ground or air force of either party shall advance beyond, or pass over, the lines or positions now held by the foremost elements of its ground force, and no element of the air or naval forces of either party shall enter into or pass over waters adjacent to the coastlines, now held by the other party for any purpose whatsoever;
4) complete observation of the truce by U.N. observers shall be allowed and facilitated;
5) movements by civilians shall not occur from one side to the other, except by mutual agreement of the parties;
6) this general cease-fire shall be without prejudice to rights, claims, interests, and positions of either party signatory thereto, as regards specific matters which may relate to armistice negotiations now in progress, or to an ultimate peace settlement of all outstanding issues between the parties.

Einstein gets H.U. doctorate

JERUSALEM, Monday, March 14. — Scientists and other notable gathered in Jerusalem yesterday to honour Professor Albert Einstein, who will be awarded the degree of Doctor of Philosophy, Honoris Causa, by the Hebrew University in New York on his 70th birthday today.

The meeting, at the University's temporary quarters at the Terra Sancta College, was opened by Sir Leon Simon, Chairman of the Executive Council, who read a letter of congratulations from Rabb B. Z. Uziel.

Professor S. Assaf, Rector of the University, read the text of the certificate bestowing the degree, and spoke of Einstein the lover of mankind as well as the scientist. Professor G. Raeha, Professor of Theoretical Physics, reviewed Einstein's scientific work.



Israeli hoist flag at Elath.

Elath report

BEIRUT, Saturday, March 12. — The impression was widespread here today that reports of Israeli-Trans-Jordan engagements around Akaba are greatly exaggerated. Brig. General William Riley, U.N. Chief of Staff, told the A.P. that this was his view also.

The story of the Israel drive two weeks ago was thoroughly discredited by U.N. observers at the scene. General Riley said that their investigations covered the whole area by air, and that it was his opinion that this time, also, the reported clashes were nothing more than an exchange of shots between a handful of men patrolling the border on either side.

"Akaba is nothing but a small, unimportant village where the construction of a port would be unjustified," a commentator on the Near East Arab Broadcasting Station said on Friday night.

"There is nothing in Akaba of any importance, but Trans-Jordan's future plans may call for a port of its own even if it costs Trans-Jordan millions. The British forces in Akaba would not be there if King Abdullah had not asked them to go there. They have nothing to do in Akaba."

READER'S LETTER

A DOG'S LIFE

The Editor, The Palestine Post Sir, — Of civilized countries where dogs are kept as pets, the saying "a dog's life" applies to Israel most of all. The dog's lot is, on the whole, a very sorry one in this country, and in particular, in Jerusalem. Since the outbreak of hostilities, the only available animal hospital, in Birket Es Sultan, has ceased to function. The Municipality announced some time ago that rabies was prevalent in certain parts of the country and that dogs should be kept leashed and muzzled. True, some cases have occurred where persons have been bitten, but one would ask whether prevention were not better than cure?

Finally, I want to know why a dog must be kept leashed and muzzled. Cannot the regulation be changed to read "leashed or muzzled?"

Yours, etc.
HENEY LEZNOVER
Jerusalem, March 8.

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Megilla find is historical goldmine

Meir Ronnen

THE PUBLIC RELATIONS department of the Israel Museum issues the same laconic form of press release no matter what is going on there. It would be hard to guess from its belated announcement that a Scroll of Esther currently being presented as the "Exhibit of the Month" is in fact an exciting new find of both international and Jewish significance. It provides rare visual evidence of the nature and development of the theatre in Europe, and early Jewish participation in it.

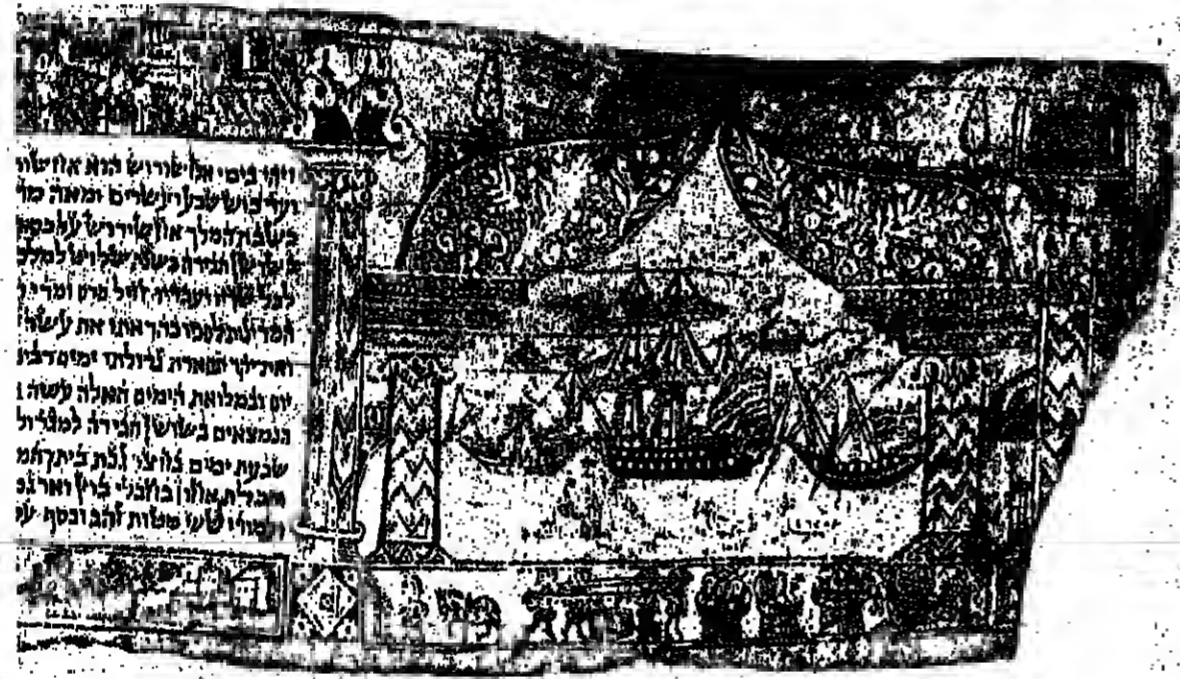
The early 17th century scroll, only a few inches high, is a mine of information, which its current form of presentation in the museum foyer does little justice. On loan to the museum, it was brought to the Judaica department two months ago by its owner, Milka Morpurgo of Kibbutz Sde Eilat. She had no inkling of its significance and thought that her late mother, Signora Ueigl of Venice, had acquired it from a dealer. It subsequently transpired that the scroll has been in possession of the Usiglia since they were first recorded as a Venetian family around 1700.

This also bears out the detective work done by curator Haya Benjamin, who managed to see through the "orientalism" of the illustrations and to attribute the scroll not to Persia but to Italy. She ascribed the costumes to early Venetian Commedia dell'arte and identified the flags of Venice of the period; she also dated the sailing ship in the scroll as a type in use some 300 years ago.

THE SCROLL tells the Purim story as a series of episodes in the style of the Commedia dell'arte, that boisterous form of Italian semi-improvised folk theatre that developed in the second half of the 16th century. It is obvious that its maker knew the theatre inside out; there are pantomimes and improvisations, prose and elaborate "oriental" costumes; and even the pillars and painted curtains belong to the stage of the period. The characters also make changes of costume in successive scenes.

That the artist was also a Jew is evident from the fact that the ink of the illustrations is identical not only with that of the Hebrew text but also with Hebrew inscriptions such as *Goral* (Fate, Destiny) and *Iggaret Hadassah*, an early alternative title for the *Megillat Esther*. Further, some of the scenes and details are depicted in accordance with Midrashic commentaries, with which only a Jew could have been familiar.

It was in the 16th century that the theatre was at last freed from the grip of the Church, liturgical dramas and morality plays. Classical drama had hitherto been the privilege of the aristocracy; the actors were often courtiers. The reformation affected the history of drama when national languages replaced Latin. Drama reached a level of almost unsurpassed excellence in England between 1580 and 1642, exactly at the time Commedia dell'arte was flourishing in Italy, and in Venice. Rivalry between Italy and England was keen, with each accusing the other of stealing plots, forms, ideas, costumes and even stage con-



struction methods. Dramas set in Venice and nearby Verona were immortalized by Shakespeare.

Israeli playwright Dan Almagor has assembled a large collection of secular Jewish plays dating from the end of the Middle Ages. What is less well known is that when secular drama began to take hold, Jews in Venice played an active role in the development of Commedia dell'arte. They wrote for Gentile audiences and were both actors and directors.

Unfortunately, this brief era of enlightenment ended with the Jewish creativity being confined once again to the ghetto of Venice. Church edicts limited Jews' activities to such callings as dealing in rags or money-lending.

THE USIGLIA scroll is not only proof of Jewish familiarity with theatre of the time; it is also unique visual evidence of the parallels with theatre in England. The Marquess of Bath owns a drawing made at one of the original productions of *Titus Andronicus*, the most horrific of Shakespeare's plays; it shows Queen Tamora pleading with the king for the life of her sons. To their right stands the executioner, a black slave. The scene is uncannily similar, black

slave and all, to the staging of the pleading scene in the scroll, right down to the gesture. Further, the construction of the stage and its columns as depicted in the scroll bears a resemblance to the famous Elizabethan illustration of the Swan Theatre (the proscenium arch was a subsequent Italian invention introduced just a few years before this scroll was made).

The Andronicus illustration was reproduced in Anthony Burgess' book on Shakespeare, published six years ago. Burgess, author of the gory *A Clockwork Orange*, has a particular interest in violence and horror in the theatre. He wrote that Elizabethan dramatists followed an Italian tradition reaching back to the plays of the Roman Seneca, in littering their stage with corpses and hacked-off limbs, but that no visual record of this exists.

But there is such a depiction in this scroll, in the form of a schematic pile of arms, legs and severed heads.

THIS RARE pictorial document is, however, more than a horror story. It is suffused with charm and humour and its almost deliberately naive folk-art style is rendered with the sophistication of a modern cartoonist. Esther is

a rather vain type, beauty spot and all; while Mordechai is less than a hero: Haman is a more a tragic blunderer than an embodiment of evil. The scroll and its personal comic-strip style are unique among the known illuminated *Megilla* scrolls.

The four parchment sections are sewn together and inscribed in handsome Hebrew lettering in 33 columns. Along the margins and between the columns are scenes from the comic strip theatre. The scroll is wound on a wooden rod overlaid with carved ivory. It is ornamented with gold and niello, a technique in which a black paste was worked into the decoration incised into the parchment.

CURATOR Haya Benjamin is preparing an exhibition of Purim *Megilla*; one hopes that this scroll will have a specially honoured place, with a far more extensive description and analysis than the one it has been accorded as "Exhibit of the Month." (She is preparing an extensive article on the scroll, to appear in the museum's magazine).

The current exhibit includes two dolls dressed in 18th century Commedia dell'arte costumes, a gift to the museum of Mr. and Mrs. Renato Baochi of Milan. □

Drawings of an architect

ERIC MENDELSON AT THE TEL AVIV MUSEUM

Gil Goldfine

"ERIC MENDELSON: Drawings of an Architect" at the Tel Aviv Museum is, despite the exhibit's limited coverage, beautifully arranged, clearly documented and critically chosen.

Nehama Gurinik, curator of the show, wrote the excellent catalogue and ably turned what could have been a mechanical presentation into an interesting and concise investigation of Mendelsohn's plans, projects and completed works.



Eric Mendelsohn: drawing for a factory, 1914.

Mendelsohn, a Jew, was born in East Prussia in 1887. He graduated from the Technical University of Munich in 1912 and soon established a reputation, becoming an important figure in the development of 20th century modernist style. He also had a profound effect on architecture here.

From the more than 1500 sketches left by Mendelsohn, Gurinik chose 188 for this show, mostly from the Mendelsohn Archive in Berlin and a few from the Schocken collection in Jerusalem. The frames are accompanied by photographic documentation and amply define the scope and manner of Mendelsohn's thinking and philosophy.

Throughout the exhibit, which is divided into three major periods, Gurinik has stressed his rough sketches, a form of signature, which project Mendelsohn's conceptual ideas. Strict planular, sectional or even ruled perspective drawings are not considered at all.

"GERMANY: 1912-1935" is acknowledged as Mendelsohn's most productive and visionary period. In addition to crystallizing his direction as a professional, it was during this period that he designed his most famous building, the Potsdam Einstein Tower (1920-1924). A scale model and two preparatory drawings for this important, expressionist-inspired building are included in the show.

During the twenties, Mendelsohn designed a number of successful commercial centres in Germany among them the Schocken department stores in Chemnitz, Stuttgart and Nuremberg.

With Hitler's rise to power, Mendelsohn was forced to close his Berlin office. He established himself in London and was second-divisioning his time between England and Palestine, until he emigrated to the U.S. in 1941. He lived in San Francisco until his death in 1953.

Having been nurtured and educated during the first quarter of the century in a milieu of European artistic experimentation, it is not surprising that Mendelsohn's architectural direction was influenced by the doctrines of the expressionist, neo-plastic and Bauhaus schools.

His personal application of new materials and construction possibilities (steel, glass and reinforced concrete) revolved around his theory of "organic unity," a process whereby engineering and art were united to harmonize with the surrounding environment.

His imaginative use of horizontal foreshorten, with alternating structural "rhythms," became his trademark of his work during the twenties. In later years, he emphasized linear, undecorated rectangular forms broken by a curved volume or wall.

ALTHOUGH Mendelsohn never really attached himself to the Zionist movement, he had an affinity for this land and a deep feeling for its dynamic possibilities of its development.

During his first years here, he designed among others; the Schocken Warehouse and Library (Jerusalem); the Hadassah Residence (Rehovot); the Hadassah Hospital on Mount Scopus, the Anglo-Palestine Bank (Jerusalem) and the Government Hospital (Haifa).

Mendelsohn's Mediterranean designs were more faithful to his

dicts of functional architecture than those he created during his years in Germany. Demands of the topography and climate, charged by his admiration for the intrinsic Arab style, influenced his attitudes and conclusions about local needs and standards.

Yet, the European tradition to which he was irrevocably tied maintained a strong hold on his basic tenets. As Nehama Gurinik points out: "In spite of the simplicity of these buildings which had been a far cry from Mendelsohn's typical vocabulary of forms, he remained a romanticist, close to nature and to the rustic, Mediterranean style."

The concept of "organic unity," which had guided him throughout his creative career, was expressed in his Israeli buildings through their merger with gardens, landscapes, tradition and ambience and by taking climatic conditions into utmost consideration.

"His love of nature and his quest for a building-environment fusion were amply fulfilled during this period. Perhaps it was the barrenness of the soil and the great challenge of reclaiming the land..."

"THE UNITED STATES: 1941-1953" shows that Mendelsohn, during the last decade of his life, directed his energies towards synagogue architecture, completing projects for Bnai Amoos Synagogue (St. Louis), Park Synagogue (Cleveland), and the Mount Zion Synagogue and Community Centre (St. Paul).

Apart from its historic and didactic importance, this exhibit presents a picture of Mendelsohn the dreamer and artist, not merely the builder.

His small "Trench Sketches," prepared during World War I while serving on the Russian front, are thumb-nail sketches that "roar" with monumental feeling.

The image of railway stations, kiosks, industrial buildings, markets and shops were revolutionary in that they grasped and defined the elements of future metropolitan needs and styles.

Mendelsohn's ability to visually translate thought into drawing was



Alexander Bogen: oil painting (Bet Emanuel, Ramat Gan).

fantastic. At ease with brush, pen or pencil, he was quick, concise and absolutely secure about what he put on paper. The geometric and organic elements are moulded into each other with graceful ease, devoid of any presumptuous sentimentality.

Two drawings, imaginary projects presented for *Fortune Magazine*, are superb renderings and stand as works of art on their own. And Mendelsohn's bird's-eye plan to rebuild Pittsburgh's Golden Triangle represents the sum total of his visionary powers and bold artistic talents. Highly recommended. (Tel Aviv Museum, King Saul Blvd.).

JULES PASCIN can, on any given day, be seen in half a dozen Tel Aviv galleries. He was a prolific artist who, during his short life (a suicide at 45), painted, sketched and watercoloured his way through France, Germany, Austria, Cuba, New York and America's cotton belt, including Texas, Florida and Louisiana.

A large show of some three dozen oils, watercolours and drawings now in Jaffa (in cooperation with Galerie Abel Rambot, Paris) is indicative of the differences one continually sees in the quality of Pascin's work, which ranges from mastery to mediocrity.

The few paintings here represent his tremendous facility to describe the tender flesh of his young (prostitute) models, who are voided in dappled light and are "pure Pascin."

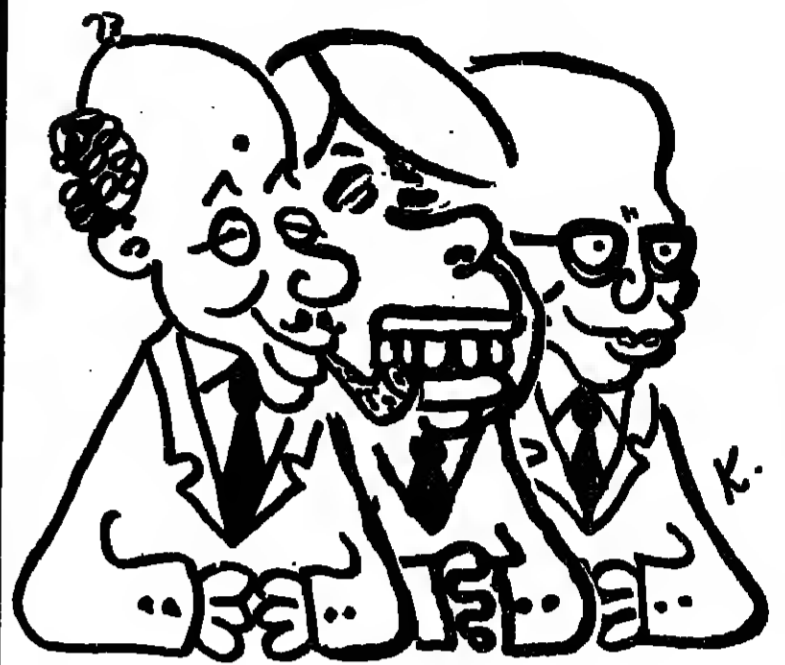
On the other hand, some black and white drawings sink to levels of poorly controlled caricature.

Number 34, depicting five draped women arranged in shallow, fragmented space, is an uncanny "steal" from the great American watercolourist John Marin. Their gestures and actions are also reminiscent of the American Regionalists.

A beautifully painted female back in the show-stopper. Painted in Paris in 1926, the skin is modelled in smooth tones of mauve, sienna, amber and cool grey, changing the rippling skin of the woman into a continuous solid form.

The *sfumato* softness is kept in check by a scratchy, contoured pencil line. This picture alone makes the drive to Jaffa worthwhile. (Shulamit Gallery, 15 Japhet, Jaffa.) Till March 23.

MENAGE A TROIS



We're not clefroyents or tee cup readers but we know one thing for certain.

The next few days, weeks end months are going to be very interesting, especially for Israel and Egypt.

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הכרזה מן האצל

IS IT REALLY a saving to buy food and household supplies in large quantities? I recently heard conflicting opinions from two friends of mine in one morning.

Buying in bulk

"Bulk buying will be the salvation of the Israeli consumer," one of them declared. "Not only is there an immediate saving by buying a large size or multi-pack of something, but long before you finish it, the price will probably have risen, and then you've enjoyed a double saving."

"I don't think it's worth the time and effort running all over town to buy things in bulk," said the other. "Whenever we've tried it, at least some of the things have spoiled before we used them up, and then it certainly doesn't pay."

There is a measure of truth in both arguments. Ironically, the friend who favoured bulk buying is a young man with only a wife and baby to support, while the one who scorned it is a working woman who has a family of four to feed. The explanation of their differing opinions probably lies in the fact that the woman was raised in Israel, while the young man is an immigrant from the U.S., where the super-giant-economy-size is nothing new.

Bulk buying is catching hold in Israel, but it has been a long time coming. There have been objective reasons for this. Until recent years, car ownership was not widespread, living quarters were generally cramped and cupboard space even more so, refrigerators small, and separate deep-freezers unknown. Today, most of this has changed — at least for the upper end middle classes. Even two-car families are on the increase, especially with the move to the suburbs, and houses there have ample storage space.

If ready cash for long-range shopping is not always available, the practice of giving cheques on a bank overdraft is common — and three-and-a-half per cent a month interest (if you don't exceed your overdraft ceiling) is worthwhile for bulk buying savings of 10 to 15 per cent. And you are hedging against the constant price rises.

Paradoxically, it is the middle-class-end-up families who have the private cars, spare time, storage space and overdraft privileges that facilitate economy bulk shopping. Those who need it most — the large, low-income families — generally lack all these factors, and their "bulk buying" is limited to weekly truggles with carts and baskets to the open-air markets and surrounding discount shops accessible by bus.

FOR THOSE willing and able to buy in bulk, there are already half a dozen large discount stores for fresh produce, groceries and household supplies.

The pioneer was Cash-and-Carry, a private business in the Kiryat Arys industrial zone of Petah Tikva. Next came Tnuva's Hyper-Shuks in Rishon LeZion and Tirat Carmel. The past year has seen the addition of the Super-chain's Hyper-Col at the checkpoint in Haifa, and the Hias' Supermarket-affiliated Super-Shuks in Kfar Seva and Tel Aviv. There is also a Rohovot Hyper-Shuk which is an independent firm.

All of them are huge, unadorned, warehouse-like structures surrounded by large parking lots. Their specialties are pre-packaged fruits and vegetables, usually two kilos or more; huge bargain packs of toilet paper and laundry detergents; multi-packs



MARKETING WITH MARTHA

of tinned goods, snack foods and sweets; large chunks of cheese; and pre-packaged frozen beef and poultry. In addition, they offer a surprising number of single items in "normal" sizes for the convenience of their customers, but with smaller savings.

It took me a couple months after the opening to get there, but I finally visited the Tel Aviv Super-Shuk. It is located just opposite the Yad Eliehu sports stadium.

My first impression was that it is designed for convenience. There are huge shopping carts, and you can wheel them right out to the car (although you have to unload and rapack at the checkout counter).

In the late morning and early afternoon, the Super-Shuk is pleasantly uncrowded. The busy hours are 4 to 7 p.m., when working women and entire families tend to come to shop. Sunday through Thursday, the Super-Shuk opens only at 10.30 a.m. This, I'm told, is in order to enable the store to arrange the self-service shelves and bins, especially the fresh produce.

Tnuva, whose Hyper-Shuks open at 10 o'clock, say that when these opened earlier, there were few early-bird customers. I would have thought that the early morning hours — say 8.30 to 11.30 — would be most convenient for non-working mothers to shop in, while children are in school and kindergarten, but perhaps not enough of them have cars at their disposal in the mornings.

Friday hours are 8.30 to 2.00 at Super-Shuk, 9.00 to 2.00 at Hypermarket.

THE SPOKESMAN for the Dan Region Cooperative, which runs the two Super-Shuks, as well as the Supermarkets in the area, told me that shopping in the former is on the average 10 to 18 per cent cheaper than in the latter. I did not take his word for it, of course, but did my own comparison "basket" last week, at Tel Aviv's Super-Shuk and the largest Supermarket on Rehov Ibn Gvirol. My calculations came out to nearly 15 per cent saving at Super-Shuk!

Of course, it depends a bit on what you put in your basket. The biggest savings I found was on Rex crepe (toilet paper). If you buy 50 rolls for IL100.75, you come out a third cheaper than buying the same brand at a Supermarket, even in an economy 12-roll pack. And at just over IL2 per 24.5m roll it probably can't be beaten anywhere.

Generally speaking, the larger and simpler the packaging, the greater the saving. At Super-Shuk, for instance, you can buy a kilo of Telma's garlic chicken-flavour soup powder in a plastic bag for IL1.70. The same thing at the Supermarket, where it comes in a plastic jar, costs IL4.40 — and most people buy soup powder in even smaller containers which makes them more expensive.

In some instances, of course, a quantity purchase would not be worthwhile, because it would be

too much for the average family to use up before it spoiled. For instance, you could buy a kilo of fresh mushrooms last week at Super-Shuk for IL88, compared with IL78 at Supermarket — though most people don't indulge in the luxury of a whole kilo of fresh mushrooms, anyway, except for a party.

Similarly, you could save quite a lot buying Noon sweat corn in a huge tin which contains 1,800 gr. strained weight for IL52.65 — but this is nearly six times the quantity in a normal tin. This giant tin works out to a mere IL2.92 per 100 gr. of corn, compared with IL3.26 per 100 gr. that it costs if you buy an off-brand ceiled Jaffa Star in a three-pack of ordinary-sized tins also at Super-Shuk. This works out at IL11.10 per tin, which is quite reasonable, too, compared with the IL13.44 for a single tin of Yehkin end Gat sweet corn at Supermarket.

However, I must add that I bought the Jaffa Star three-pack and found the quality of the sweet corn not up to what one gets from, say, Get's Jaffe Champion, which is also available at Super-Shuk, in packs of four.

ANOTHER giant-size offer turns out on close inspection not to be such a big bargain. This is Telma mayonnaises in a huge plastic jar of 4.35 kilos, more than eight times as much as in Telma's normal large jar. The giant jar sells for IL166, which surprised me by working out to IL13.96 per half kilo, when an ordinary half kilo jar sells for IL21.61 at Super-Shuk and IL23.25 at Supermarket.

Unless one uses an awful lot of mayonnaise in a short time, it seems unlikely that one would want to take up refrigerator space with a jar this large, which might spoil before it's finished. And if you use that much mayonnaise, it might really be worthwhile to make your own.

It is no easy matter comparing prices between different size packs at Super-Shuk or between the discount store and an ordinary shop or supermarket. I was able to do it only with the assistance of my sister-in-law and her pocket calculator. It would be a great deal easier if Israel were to introduce, voluntarily or by law, a system of unit-pricing — which means that stores would have to mark every item with the price per kilo or per gram or per litre in addition to the overall price.

A CALL FOR unit-pricing in Israel, eventually by law but initially by supermarket volunteer action, was raised at a joint press conference held last week by the Consumer Shield organization, the Israel Consumers' Association and Wizo. So far, no commercial body has taken up the challenge.

According to Supercol marketing manager Mordachai Kreiner, unit-pricing is impractical in Israel because of the constant changes in prices. This could necessitate additional manpower to calculate and relabel goods — and would only lead to a further increase in prices.

If this is so, it is a shame, since unit-pricing where it exists — as in New York — makes comparative shopping infinitely easier. I think a non-involved government department should investigate its feasibility here.

A brief note for people with Shkemem shopping privileges: Since Shkemem gives a 12.5 per cent discount on virtually everything, I do not see any particular advantage in their

patronizing Super-Shuk or similar outlets for most groceries. It may be worth it for fruit and vegetables, which Shkemem is only gradually introducing, and not at exceptionally low prices.

ANOTHER TYPE of bulk-buying available to residents of the Dan Region only is ordering over the telephone. This is not a saving in the cost of the goods, but it does save time, effort and fuel. And it is not bulk-buying in the sense of large packs of any particular item, but in the size of the overall order. There is no fixed minimum, but the average order is around IL1,000, and you are expected to give an order worth several hundreds of pounds before the firm will deliver the stuff to your home.

I went along to Kol-BoKor in Tel Aviv a few weeks ago when I was researching my articles on frozen foods. Youthful Moshe Ben-Herut began the private business three years ago as a home-delivery service for frozen foods, but he has meanwhile branched out to include dry foodstuffs, tinned goods, and bottled beverages as well.

He says his prices are the same as those in supermarkets (the frozen foods follow the manufacturers' price lists), but he throws in the telephone ordering service and home-delivery for free.

If you want to save money, you can do so by going personally to his warehouse, 18 Rehov Ashdod Hatzfah, near the Rehov Basle fire station, and buy directly at 10 per cent off on all except government-subsidised items. But you can only do this between 9.00 and 6.30 p.m., Sunday through Thursday, and you must take away your purchases yourself.

He also has an attractive shop for frozen foods at 136 Ibn Gvirol, open non-stop from 8.30 a.m. to 7 p.m., and until 2.30 Fridays, but not at discount prices.

Kol-BoKor has a fleet of three vans which deliver throughout the Greater Tel Aviv area from Herzliya to the north to Bat Yam to the south, and east to Peish Tikva. The bulk of his customers, Ben-Herut says, are not wealthy people, but rather middle-class families where both husband and wife work and have little time to shop.

"I don't have one customer in Kfar Shmaryahu," he says almost with pride, "but lots in Holon and Bat Yam, for instance."

North Tel Aviv and Ramat Gan have daily deliveries; other areas three a week. Customers may choose morning or afternoon delivery hours at their convenience, and pay the driver in cash or by cheque. Kol-BoKor carries all the well-known brands of frozen foods — Sunfrol, Hod Lavan, Mill, Tnuva, Tapud, Snowcrest, and even the newer ones such as Belle, Helens and Gold Frost.

Phone orders may be placed between 8.30 a.m. and 6 p.m. daily, and until 2 p.m. Fridays. Ordering is done from a pamphlet which lists prices, and the latest one included 657 items. It is reissued every two months. The pamphlet is in Hebrew only, but if you can get someone to make a translation, you can always order by number. The Kol-BoKor phone numbers are 08-466985 and 08-458391.

As an incentive, any Kol-BoKor customer who recommends a new customer is entitled to a five per cent discount on her own next order. □ MARTHA MIRELSON

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TAKE THESE AND CALL ME IN THE MORNING

5, 4, 3, 2...

DOPPELGÄNGER

BIBLICAL ILLUSTRATION 2!?

THIS PAGE SHOULD BE CANONIZED.

FRIDAY, MARCH 16, 1978

בכרטיס האיסוף